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A Vital Article from a Distinguished Historian A Vital Actiole from a Distinguished Historian Leart, Rubinsein and Wagner all publ bonuse to the ability and credition of Prof. Hermann bistorian. We asked Prof. Ritter to prepare an article upon "The Trn Most Famous Breents in Musical History." We wanted to give our read-nation of the Prof. Ritter when the properties as the profit of the Prof. Ritter went about the work with many second professional professional professional professional for the prof. Ritter went about the work with man account; Encount the world around. The man seconty and entaususm that has made Ger-man seconds famous the world around. The result is an article which you should read over The and over again and then save for future refer-ence. This article will be one of the many features in the March Evunc.

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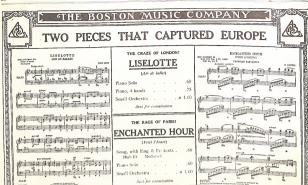
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THE NEW NECESSITIES

JAMES G. BLANK is credited with awing: "The luxuries of today are the necessites of to-morrow." History is constantly working to verify this aphories. When fortes were first introduced, the common proting engines of the morrow of the common proting engine of a salon was are lights were considered of candles that were larrant to tillimize it. One electric advertising sign on Brondway, New York, would make the thousands of candles in a moneyoly of a Versalles seen min induced. Light is no longer the moneyoly of a Versalles seen min induced. Light is no longer the moneyoly of a Versalles seen min manon; the greatest of humartic or time an electric was considered among the greatest of humartic or time an electric was considered among the greatest of humartic or discussion in not colly free to the poorest called in America, when the common protection of the contract of the contract of the common protection of the college of the contract of the college of the protection of the college of the c

Within the memory of our grandparents munic itself was thought to be a lind of a useless laurcy, often a species of matrimorial bail designed to add to the charms of young ladies in quest of a soul mate. The plane was a plee of furniture which signified of a critaria period. When I ampuse died he piane was selded for a certain period. When I ampuse of the piane was selded for a certain period. When I ampuse the plane was the plane of the creating with moming? Munic was not a part of the real filled of the people. It was something quite alien to their everyday work. The very last that it was regarded as a description to the memory of the

We have lived to see a wonderful change. Music once a lurry has become a most priestan necessity. According to alients and psychologists it is very right that this should be thus. We need music as we need the air, the light, water, good food, the sheltering trees, the fragrant flowers. This is particularly so in our city life. Our men have count to work in iron towers and stone caves. Most of the things that are beautiful and fascinating in nature are become the city wells. City downer are for the most part exotic.

Birds fly miles high in the air to keep away from the modern Gehenna of smoke, gasoline, seetling masses of struggling mortals. Yet the city is a necessity and this in thef! has made unstic a necessity. The man or woman who serves in the profession of music is performing as important a duty as the physician, the banker or the clergyman. Let him realize the dignity of his work and assume the position that rightfully belongs to him.



BLAZING THE WAY TO PROGRESS



SAVON-MANA, mork, porting, teacher, despot and over sealons reformer, institute the "harming of vanities" in the frivalous Venice of 1897. Crowds came to the public against with everyming they could find than inglist les blooded upon as weekes or rough the country of the sealons of our life.

There comes a time in the careers of all musicians when it is good to do away with the land habits which stand in the path of progress. We know of one teacher who made a catalogue of all the things which she knew were obstacles and then determined to destroy the obstacles. One of her obstacles was the failure to examine the music she selected for her pupils sufficiently in advance to enable her to give an interesting lesson. Another obstacle was her failure to keep continually on the outlook for new pieces.

Did you ever think of the plan of having a kind of imaginasy bonfire made up of the traits hat are keeping you had. "The way to success is not along paths some one has already cut for you. First find out what your obstacles are and then black your way through them outly you reach your life's goal. Think of the hidbound traditions, balks of thought, and conventional customs which men like Beethoven, Gluck and Wagner had to feed to the flaunes before their roads were cleared for progress.



MUSIC. THE COMFORTED



Laxr week we heard one hundred crippled orphan children singing; and music had for us a new and sweeter meaning. The crutches, the landages, the braces, the pains, the acket, the fears and tears were all wiped away for the moment by the wenderful magic of song. Smiling faces made it hard to realize that their crud deformities, really existed. Music, the comforter, had come

Sometimes we think that the highest office of our art is to take the mind away from the perplestifice, the griefs and the cares of cereyday life. We agree with Shelley that "music when not worked key where is in the amongs." Music is the anodyne of the world. When you are tired, and were and worried; when the great probation of the world. The properties of the perpendicular than the perp

"The still, sad music of humanity" of which Wordsworth speaks has been the haven to which many a world-worn soul has drifted to find rest, confort and new spiritual development.

And the same of th Musical Thought and Action in the Old World. By ARTHUR ELSON

THE MODERN COMPOSERS OF HUNGARY.

In the French review of the International Music Society, Sándor Kovács writes on the young Hungarian school. The leader in this school was Han-Koessler, who exerted his influence as comervatory teacher at Budapest. The writer intimates that before this "few knew what a fugue was, or a consecutive fifth," Liszt, of course, was one of the Titans, but his career was passed mostly in foreign lands

The pioneer composer of the school was Odon de Mihalovitch, now director of the conservatory at Budapest. A pupil of Moritz-Hauptmann, he was at first ultra-Wagnerian, producing an opera in 1890 and spending his time in exploiting the Wagner-Liszt school. Through him Wagner was perhaps known earlier in Hungary than in Ger-many. With his "Nixe," Mihalovitch grew more independent of Bayreuth influence, and his symphony in C-sharp minor marked the maturity of his style and power. The writer says this work shows the grandeur of feeling found in Brahms, Bruckner and Franck. This is a little indefinite, but the work is evidently earnest.

Leo Weiner, now a professor of harmony, was self-taught except for a three months' piano course. His early Scherzo and Serenade for orchestra show much caprice and brilliancy, together with a leaning toward the Debussy school of sonority for its own sake. Weiner's E-flat string quartet, which followed, combined a modern style with almost savage strength. With his G-minor trio (1910) Weiner returned to the solid ground of musical architecture, and showed a ripe mastery of expression. Nothing in this is fettered by rule, however, and Weiner proceeds by brusque contrasts of themes rather than by the familiar methods of development. He has a keen and individual harmonic taste and his modulations, like all his work, show decided individuality.

Ernst von Dohnanyi, like Weiner, was a youthful prodigy, and his two quartets are full of variety and interest. Rated as a follower of Brahms, Dohmany; is rather a member of the school represented by Elgar or Paderewski, a school of intense, almost hair-splitting earnestness. These men do sincere work, but in symphonies it is often too diffuse. Where Weiner begins gently and works up to a climate, Dohnanyi starts in with intensity and tries to hold the pace. M. Kovács speaks of Dohnanyi's symphony in D-minor as showing vehement pathos, virile force, and youthful spirit; but his standard is not that of a Tschaikowsky or a Huber. These composers are often best known by their piano works

and Dohnanyi's Rhapsodies are a case in point. The works of Weiner and Dohnanyi have a persistent Hungarian suggestion about them, but it is not the Gypsy flavor. The writer disclaims all desire to call Gypsy music Hungarian. It belongs to Hungary, and Schubert and Liszt have made it famous; but it is not the music of the real Hungarian race. It has one striking scale, A, B, C. D-sharp, E, F, G-sharp, A But the real Hungarian folk-songs have many other scales especially the pentatonic. The songs are more or less perverted by the Gypsies, and Liszt championed the perverted "It sufficed," writes M. Kovács, some popular themes, no matter from where, and treat them in the Gypsy manner, with augmented intervals, weird chromatics and crashes of noise and the public would helieve itself at Budapest Now the composers have gone back to the real Hungarian folk-song. Bartalus collècted them in their true form, and the pinnist Arpad Szendy tried to get their effects in his rhapsodies. But the cause was really won by Bela Bartok and Zoltan Kodaly. They went about the country gifted with keen musical intelligence and armed with phonographs. They passed months and sensons among either a fiction or a rare exception among the natives.

They found a variety of metres and rhythms, the pentasonic scale, and the remains of some of the meducial church modes, if not of the actual old Greek scales. They are writing a book in which they will surely prove that Liszt's rhapsodies should be called Gypsy and not Hungarian. Meanwhile they bring to the native themes in their compositions a style that is almost too modern.

THE INFLUENCE OF EARLY ENGLISH MUSIC.

Still another article on English influence in music this time by Johannes Wolf in the Quarterly. He begins just after ancient times, when Augustine came to Britain with the liturgy of Gregory the Great, Under Winfred the Gregorian Tones were taken from England to Germany. Many Irish monks became nusical leaders on the continent, one of them, St. Gall, founding the famous monastery named after him. Alcuin, at the court of Charlemagne, was another Irish authority on music. Scotius Erigena made a report on the primitive Organum as early as the ninth century, says the writer. The Organum was at first a crude succession of empty fifths and fourths. Guido allowed one voice to start with another and move up in oblique motion until a fourth above it. But it remained for England to develop a new Organum including contrary motion also. John Cotton was the leader, and a manuscript of this system called the Wig chester Troper dates back at least as far as 1100. Systems of thirds or sixths were called the Gymel or Fauxbourdon. The freeing of restrictions gradually allowed true polyphony to develop, and the riter believes that it arose in Wales. Meanwhile there must have been an early school of popular music. The bards with their harps existed in both Saxon and Danish times. We find King Canute improvising a song, moved by the distant singi of the monks of Ely at sunset. By the year 1215 English music was well developed as is shown by the well-known round of about that date, "Sumer is icumen in." Nothing so beautiful is found in other nations until centuries later. In the 14th century Paris was considered the leader, but Nos man France was then a part of England. Thus lean de Muris, of the Paris school, who wrote the "Soeculum Musicae" in 1325, was really a teacher at Oxford. He regrets the good old days of the preceding century, probably referring to the English school of "Sumer is icomen in." In the fifteenth century John Denstable kept England in the lead, just as Purcell did in the later days when counterpoint gave way to harmony. We find Erasmus say-ing that the English were the most accomplished in music of any people; and German musicians came regularly to England to study until the end of the 17th century In the same magnitude Angel Hammerich has an article on Denmark's debt to England in that century. Bach and Handel then came on the scene, but even then some English influence helped to shape the latter's oratorios—a bealthier influence than Italy exerted on his operas.

MUSICAL NOVELLUES.

Among the foreign novelties, perhaps the most successful is Kienzi's opera "The Ranz-des-Vaches, dealing with the Swiss guards at the Tuileries in the French Revolution. Another popular work is Bistner's "Der Bergsee," showing Austrian monntaineers resisting the Bishop of Salzburg. Other German operas are "Der Freischärler," by Karl Weiss; and "Das hey's Eisen," by Max Wolf; the latter on a play by Hans Sachs. Weingartner is at work upon "Cain and Abel," also a violin conto and a comedy overture. In Italy, Sonzogno will produce new works by Orefice. Serpilli and Gianetto. Barcelona will hear Ginnetto. Barcelona will hear "Ittania," by Mor-era: while new works for Madrid are San Felipe's "La Real Hembra" and "Amor y Libertad," by Ernesto de Arana. "La Pert!" by Dukas, is now published The Peri, who dwells at the end of the cartit, is robbed of the flower of immortality by In the instrumental field, Dresden enjoyed symphonies by August Halm and Ewald Straesser, while Joseph Lauber's violin concerto was given held below his usual standard, except for the slow movement. A Scherzo by Erwin Lendvai pleased

at Altenburg. Prince Joachim Albrecht of Prussia has finished a symphonic poem on Böckin's picture "The Isle of the Dead," but Rachmaninoff's work on this subject will be hard to surpass. Paris has enjoyed a symphony by Louis Thirion, three Roumanian ballads by Bertelin, and a symphonic poem by Ingelbrecht called "Pour le jour de la première neige an vicux Japon." This takes the prize for length of title. It seems that when the first snow came in old Japan, people made a holiday and welcomed it; and the composer wrote some bizarre music on this subject.

Warsaw had some new stage business in "Carmen." Russian soldiers were borrowed for the occason, and when they saw their general in one of the boxes, they lined up and saluted him. The audience was vastly amused and the general laughed as heartily as anyone. A more serious event was a soprano's sudden drop through a stage in Florence. The audience was horrified, but she came back with only a slight limp. She had fallen through

ne prompter a con.

Strauss is reported ill. Investigation shows that he directed a festival of his own music at Hague-

THE PROBABLE ORIGIN OF SYNCOPATION.

MANY people have difficulty in understanding the sigmore than a temporary displacement of the regular metrical accent. For instance, if the time signature or meter is four-four, or four quarter notes to the measure, the main accept naturally falls upon the first beat the measure and the secondary accent regularly falls upon the third beat of the measure. Now let us suppose that a measure ends with a

quarter note and that this quarter note is tied over to the first quarter note in the next succeeding measure.



This virtually robs the second measure of the accent This visibility some time success account of the second which would have fallen upon its strongest bent if a note had been played upon that beat. To the person with a well-developed sense of rhythm, this loss is very strongly felt. A syncopation also occurs when a note begins after the commencement of any heat and is continued into the following heat, as at (a) in Ex. 2. The following are examples of the effects of synco-



In playing the above the performer should feel firmly impressed with the regular accents, even though the regular accentuation is disturbed. It must always be figure acceptance on a very regular background.

A leading English authority, Dr. Ralph Dunstan, A scading engage authority, Dr. Ralph Dunstan, says in his Cyclopadic Dictionary, "The term syncopation, meaning literally 'a cutting off,' is probably derived from the practice of 'cutting through the notes' in early Thus, instead of writing a quarter note and tying it over to the next measure it was the custom and typing it over to the above (Ex. 1) in the following manner. Note that the metre is changed from

9 9

The art of music is the wealth of modern times as well as the pride and greatness of our day. It is essenwell as the pends and government of this tasy. At its easen-tially a product of the last few centuries and its posihany a product to the most the containers and its posi-tion in the development of the world will not be known

FRANZ Ro.



The Opera of the People

An interview secured expressly for THE ETUDE with the eminent composer, conductor and violoncello virtuoso

VICTOR HERBERT



L'Albumph the profest peut of Vivine Experty. He has been a service and a service and

THE MUSIC OF THE PEOPLE.

"It is very hard to be patient with the musical hypocrites who affect to see nothing good in any music that is not of the most serious kind. There is a great territory between the very had music and the very complicated music of the great masters. In that territory we find the music of the people. It is absurd to supnose that the average individual who has had no musical training of any kind takes a real musical delight

"We need more of the comedy in life. Who would

belittle the sociological worth of Ibsen? the symbolism of Macterlinck? or the great poetic beauty of Ros tand?-still we should remember that the greatest dramatist of all found time for both Hawlet and A Midsummer Night's Dream. The world is hungry for something to rob our everyday life of too much of its

"From an educational standpoint light opera has a greater influence upon the musical taste of the public in our cities than any other form of musical endeavor. unless it he the music in the churches. That is, more



VICTOR HIRIERY

people attend the performances of light opera than all of those who attend grand opers and high-class concerts. For this reason musical educators should consider the importance of the matter and contend for musicianly music in this form,

I have never been able to look upon the music 1 have written for my own light operas as music demand ing less thought, or less skill, or less careful detailed attention than the music I have written for the se-called serious works. I have always held before me the motto 'Always do the best you can no matter what the work may be.' There is a great deal in that. It is one of the best mottos for the young museum to adopt. Many young workers complete a work with the-'That is good enough; I'll let it go at that' spirit They do not demand the best that is in them. This is the attitude I have always felt toward my comic operas. Everybody knows that I could write fugues if I chose to do so. The work upon a comic opera is exacting in a way, but of a different kind. When I look back upon the actual labor which my comic operahave necessitated, I can assure you that I have a most wholesome respect for them."

[Mr. Herbert said this with an earnestness which is difficult to connote in an interview. As he walked around his room, papered with personal mementos from great musicians of the rank of Richard Strauss. it was interesting to note that programs of his comic operas given here and abroad were quite as much in evidence as the tokens of appreciation from distinguished virtuosos and composers.1

THE PUBLIC DEMAND FOR GOOD LIGHT OPERA. "The public demand for really worthy light opera is always strongly manifested. The American public is entitled to the best. For a time some musical entertainment with an extremely good libretto-that is, good from the standpoint of popular drawing qualities, may succeed in drawing large audiences, even though the music may be mediocre or even very badly done. However, such pieces usually draw large houses for a comparatively short time while the works based upon a good plot, and accompanied with good music, are played years, and then frequently revived with gratifying suc-To endure, both libretto and music must be good

"We are always blessed with pessimists who try to pull down that which the earnest music workers have worked so hard to build. These pessimists belittle good light opera music and claim that real musical appetite of the public is the kind of music commonly known as 'trash.' A review of the light opera situation for the past twenty years will reveal that the operas that have been the most in favor have been those with music for above the average.

'It is with great regret that I note that many leading "It is with great regret mut I nove that I get a American composers have turned uside from light opera after the failure of the first effort in this line. write symphonies, huge choral works and other com-plicated compositions which are perhaps performed a few times before a curious public and then abandoned for the immortal works of the older masters. Of course, they are rendering a service to American musical art and I admire them for it, even though they seem to forget that they might do more good by occasionally writing good music within the comprehension of the greater number of people.

"Why cannot really brilliant men of the type Chadwick, Parker, Hadley. Foote, A. Nevin, Kelley and others do more to enrich the people's music of America? The composer who has a higher regard for his dignity than the average musician need not suspect that the writing of a good comic opera is an easy task or one unworthy of his mettle. The average good comic opera demands as much musicianship as man of the alleged classical works and is vastly more difficult to execute. "Musicians do not seem to realize that the great

masters of the past wrote an enormous amount of good light music. Consider for a moment the wonderful fight operas of Mozart, some of them comic oneras in the highest sense of the term. In fact some musicians consider Richard Wagner's greatest work his comic opera Die Meistersinger. Look through Handel, Hayda, Beethoven, Mendelssohn, Mozart, etc., as well as such modern French composers as Saint-Saëns, Thomas, Délibes, Dubois and others, and you will find dozens of dance tunes and mighty good dance times they are. Did these matters lower themselves by looking out at the sensibles and the flowers for a fittle while instead of everlastingly poking about in smiscal crypts? Play over the second subject of the first movement of Haydra's E that symphony and see the second subject of the first movement of Haydra's E that symphony and see the first movement of Haydra's E that symphony and see the first movement of Haydra's E that symphony and the first symp

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harmonic systems created by the old masters.

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GOOD LIBRETTOS.

"It is one of the hardest things in the world to get a good strong, dennilketist. There are only a very few men who seem to have the gift of writing fine filterion. The copy is continuelly being frown aside for the music. It is a task which toxes the most kell-ful dramatist. It is almost impossible for the componer to rise above a bad filterith. I have often read docume before decling upon a likely one. It is placed impossible for the componer to rise above a bad filterith, and the second of the large through through the second of the large through the second of the l

"If the manus of liberton is small the output of really good online open singers in Historia Institute. There is mere a great cargat of really good lathing. An American gift same pool singers. On American gift same pher and in Europe for grand opers when many of them hardy to first. Camerican gift same properties to them. Camerican great some contractive to the same contractive of the same properties of the same of the properties of the same properties of the same like of the sheart buildings are important at the camerican term of the same polymers of the same properties and the candless of the sheart buildings are important at the same operaturative would seem to an effect greater than the

certain future of being a grand opera mediocrity.

"The difficulty with singers recruited from grand opera ranks is that they look down on comic opera and fail to apply themselves properly. It is often far more difficult to write a good piece of light music than a bad symphony. I know, for I have written both."

LIGHT OPERA IN GERMANY.

The Germa has no false piled, so insperillicaness and such this light open. It be recognised from a n enter-size and paid providing the control of the second providing the native product of the process of the process

randitions quite lifes to anything American. Millother ranis high as a composer of German common operas. It is a well-known fast that you Bollow regarded both Millother and Lacturey as some of great programs of a great feetwal at Hamilson, and during the time that I was with Soull, Francis values came on our programs with almost daily registery. Of the present day Verneroe writers Later and Ower Straus both rath of musicimathy. The orehestment of the works is besuffitting under and his extination of his works is besuffitting under and his extination of his

composer is extremely fine.

THE LIGHT OPERA OF FRANCE.

The light operus of the standard French composers of the past show a kind of polish which makes them inimitable and which is extremely hard to describe. My own inclinations are decidedly toward the French school, if it may be called a school-although I have tried to create a style of my own There is a long list of French composers who have added greatly to the treasures of light opera. Andran, Planquette and Lector sparkle with brillian tunes and undulate with intoxicating melodies. of the longevity of the Chimer of Normandy or Giroff-Giroffe They will long outlive those who scoff at light opera and who can see beauty in nothing short of The Girl of the Golden West or Solome. Offenbach is, of course, regarded as a Frenchman, although he was a German Hebrew. He was a 'cellist, by the way, and was the inventor of the Opera Bouffe, those musical dramatic satires which poke fun at serious things. There seem to be no French composers at this day who are carrying on the old French traditions, with the possible exception Messager, whose works are truly delightful. of Mossager, whose wone wife Veronique is particularly fascinating.

LIGHT OPERA IN ENGLAND.

"In England the spot light of comic opera celebrity seems still to be focussed upon the works of Gilbert and Sullivan. The fact that they are frequently revived is sufficient testimony to their worth. after all, the great judge in matters of this kind. The Geight of Sidney Jones has been given many times on the continent and in this country, and Mr. Edward Serman has written some works which are, I fear, more of a credit to his thorough musicianship than to his metodic fertility, but the English tendency to engage several men in the composition of one work is ridiculously inartistic. Even a composer like Cellier could turn out an opera like the very effective Dorothy with far more likelihood of permanent recognition than could a congress of experts all working together, but all with their own individualities ever present and obvious. It is as though an army of sculptors undertook to make one work, one making the nose, one making the eyes. another making the ears, and others making different parts of the body. Can you imagine what would be the result from the artistic standpoint? "The late W. S. Gilbert was such a master of his

"The late W. S. Gibbert was such a master of niseraft as a Birettist that he stands alone among the libertists of all countries. There was never such a man on the continent, and the combination of Gibbert and Salilvan was isimitable. It should be remembered that even with this local combination there was still many a failure. By no means all of the Gibbert and Sullivan works were succession.

LIGHT OPERA IN AMERICA.

"I do not think that Americans suffer for want of good light opera, even though many of the successis in recent years have leaked out of the end of my own pen. I think that the best American consist operas will stand comparisho with the best that come over the seas. The fact that there is a demand for American works shroud endocrace this.

"I think that there is a line field for American is likely open. On younger where we loved incomed many men income acquisited with the atmosfier of the foodigith. A composer may when the more than the come acquisited with the atmosfier of the foodigith. A composer may when the more which the composer may be the composer of the states. I enumerable great ports have rich with the composer of the composer of the law extensive heaving a similar a change in law extensive heaving and which the composer may for the composer may for all membraned what make is best to enhance the draugate effect in the law of the composer may for all membraned what make is best to enhance the draugate effect in the law of the composer may for all membraned what make is best to enhance the draugate effect in the law of the composer may for all membraned what make is best to enhance the draugate effect in the what I was expected pure to great parts. Nature.

The plot was filled with situations demanding special musical effects and all of these required particular care and a keen appreciation of the dramatic color.

The fetcher for dramatic color is assity when and supply color and party children. The number of composers who have supply children. The number of composers who have stage is to small that one has different works for the stage is to small that one has different to the color of the color of

THE NEED OF MORE STACCATO PLAYING.

BY MARGARET WHITPIELD.

This value of a certain amount of regular deill in state-out polying one-over-estimated. So convinced is the writer of in the cover-estimated. So convinced is the writer of in the cover-open conquality to the touch that, we have a certain stage of advancement, she habitually as a certain stage of each teasor period to its special tome minutes of each teasor period to its special tome minutes the period. The being proportioned to practice, the the period. The being proportioned to practice, the the period of the cover of the period of the covertual these with the more quiter more of such work. It is better to have this drill cooch.

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Art is free and should not be hampered by mechanism and theoretical restrictions. The trinined ear must office others and I am very difficult and the state of th



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Some Embellishments Which

Perplex Piano Pupils By the Distinguished German Musical Savant DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music of the

Dir. of Within Arias Roya Bisaran, nor compeled to the control of the control of

It is a familiar fact that embellishments which are not written out definitely in rhythmic values, but are indicated either by abbreviating signs (tr so ~~~~) or by very small notes placed without fixed time value in the measure, are always a troublesome matter to lovers of music who have not had professional training, and for that reason either are not clear as to the meaning of these ornaments or else are embarrassed in trying to arrange them properly in the measure. The following simple directions are intended

as an aid for them in their perplexity.

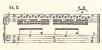
We shall wholly disregard signs that are antiquated and obsolete. Fundamental, historical study is essential to the correct understanding and proper execution of the embellishments that occur in compositions by the French clavicinists of the eighteenth century, and in the English virginalists of the seventeenth cen-When works dating from those earlier periods are prepared for publication at the present time it becomes the duty of the editor to substitute modern ornament signs that will be immediately understood and will correctly express the meaning of the ancient ones; or else at behooves him to write out in full the more complicated ones. But the embellishments which rose in the classical period following the time of Bach reveal quite a different case, masmuch as the compositions of Haydu, Mozart, Brethoven and of more recent composers, can usually be printed without any considerable alteration of the ornaments. since those ornaments less commonly in use are generally written out by the composer.

THE TRILL AND ITS PROPER EXECUTION. The trill (alaske) is the most important of the embel-lishments. It is indicated by $(\hbar r)$, with or without an appended wave-like line, for example, the trill in the Adagio of Beethoven's Sonata in G major (Op. 14, 1):



The trill begins on the note for which it is require (the note immediately over or under the trill sign) and continues as a rapid and regular alternation of this auxiliary note always conforms to the key signature, that is it is the next note above in the scale of the note would be D, a whole step above (. If the trill been different, let us say A flat, with four flats, and the trill on C the auxitiary note would have been D flat, one-half step above C, but the next note above in the scale of A flat.

The rapidity of the trill depends upon the rapidity of the tempo of the piece and upon the technical cangbilities of the performer. In all cases the alternation must be regular and the number of notes made proportionate to the number of time units indicated by the principal note. In the case of this example from Beethoven a moderate degree of rapidity is advisable, namely four thirty-seconds to each eighth note of the accompaniment.



The amateur can wholly ignore the old rule that a trill must begin on the auxiliary note. modern composer desires this form of trill be writes a short apposgiatura. This short appoggiatura, sometimes called acciaccatura, is a small note with a stroke through its book, at the beginning of the trill. This expedient is also employed in modern editions of the classics. When the trill is to begin on the auxiliary note as shown by the short appoggiatura, instead of the first two auxiliary notes, it is best to play three (a triplet). Our example above is thus simplified and begins as follows:



When a trill is required for a note of short value it is best to play a triplet instead of a single note, and so make only one alternation between the principal note and its auxiliary, as, for example, in measure 25 in the Fingle to Beethoven's Sonata Op. 2, III :



A trill must always end on the principal note except when some form of "after-note" (unchschlag) is shown by small notes, written at its close, for instance:



At the present time such pussages are more usually



because, after one has become accustomed to the regular use of the after-notes of the trill it is an easy matter to fall into the error either of reading the small notes falsely or else of supposing some mistake on the part of the printer.

The normal after-stote to a trill is written in small notes at the close of the trill (the same as in our first example), and calls for a single alternation of the principal note and its auxiliary note below, therefore, for a trill upon C, a conclusion by means of an after-note would be B C. But let it be remembered that, as a rule, the written principal note is played on the accented parts of the measure, and, therefore, upon the several eightle or sixteenths, respectively; and, furthermore, that the fifth note from the end of the trill should be the first note of a triplet, while the last five notes, divided into three notes and two notes, respectively, make the proper ending with an after-note. This may be exemplified as follows:



In this way the after-note is made much clearer It may be stated that, as a rule, every long trill has an after-note, even though it be not indicated. the after-note is incorrectly used when a note of short value follows the trill, as, for example:



Chain trills and leaping-trills, such as:



only take an after-note at the close, that is, at the point where the chain ceases. The less-qualified player is particularly cautioued when playing trills not to overdo the matter, and exceed his strength, but, as far as possible, without forcing himself, he should execute as many notes as do most conveniently, striving before all else to make his rendition perfectly smooth and wholly free from anything disturbing to the even flow of the

A number of accidentals ($\mathcal{P} \subset \mathcal{P} \subset \mathcal{P} \subset \mathcal{P}$) are used in connection with the sign (fr), and these always affect the one or the other of the auxiliary notes. For example:



above example the trill is up on B flat and C, and even though the accidental were omitted, C sharp would not be played. As after-note the under auxiliary note conforming to the key of the composition is always understood. In the following example, however understood. In the ronowing example, however, which is in D minor, with B flatted, the augmented second, C sharp and B flat, would be impossible. The after-note of the trill on C sharp would, therefore, demand a B natural, thus;

Ex. II. Written. Played.

The double trill makes even higher demands upon the ability of the player than the simple trill, for the reason that the less advanced player may have to be satisfied with a trill in only one of the two voices, or else play both voices as a short, inverted mordent. called in German a tralltriller, for example:



In a great many cases, and especially in modern music, when the trill-sign is written over notes of short value it is also practical to play this as an inverted mordent, and often the inverted mordent is the ornament intended by the composer, as at the close of the Adagio movement in Beethoven's C major Sonata, Op. 2 III .:



(The second section of this article will deal with the mordent, the turn, the appoplatura, etc.)

SELE-EXPRESSION IN MUSIC.

BY EDW. BAXTER PERSY.

[The following stimulating artirls by the eminent Amean planist, Edward Bayter Perty, was intended for "Self-leils, Uplift and Implication" number of Time Expandished has October, but was omitted because of strettrictions.—Europa's Nort.]

MANY persons who play fairly well compositions on which they have been carefully drilled by the teacher both in technic and interpretation, as well as many who read well at first sight and give a reasonably good idea of the character and content of the work have no conception of the way such a work comes into being or why it was written

The best, quickest and most practical method of getting such a conception, of realizing the composer's sims, judging of the relative success of his efforts and understanding the possibilities and limiations of the material with which he has to work is to try it one's self, no matter how primitive and inadequate the first attempt may be. In other words, if you would learn fully and easily to understand and thereby to interpret correctly what other people have composed begin, at once, by trying to produce compositions yourself. At first, of course, you must work in the simplest way and in the shortest pos sible forms, and if you have any creative ability latent within you this is the quickest, in fact, the only way to develop it, and it will grow with a rapidity that will astonish you.

MUSIC IS A LANGUAGE. Remember that music is a language. Primarily, of course, the language of emotion, but also, second-

or course, the language of emotion, but also, second-arily, the language of thought of fancy and, by means of symbolism, of description and narration. you would use it well you must not only study its elements, its grammar, so to speak, and become familiar with the way others have used it in the past, but, above all, you must use it yourself for the

purpose for which it was intended, namely, the expression of the thoughts and moods in your own At the first attempt it may seem difficult,

nigh impossible; but persevere. You will find it Start with some very simple, concrete emotion like

sorrow or joy and try to express it on the piano in one phrase of four or eight measures, the shorter

We do not expect the student of English com tion to begin by writing a novel, or a five-act drama, We do not ask the beginner in the study of pain-ing to try a picture of the hattle of Waterloo or a sunset on Mt. Blanc for his first venture, but to copy some small, simple thing in nature like an oak leaf

or it panes blossom.

Do not attempt to make a concert piece for the pinth and get discouraged because you fail, as you

certainly will, but fix clearly in your mind the ide or mood which you are to express; then try with a few chords or a short phrase of melody with suitable accompaniment to embody it so unmistakably that a person in the next room will understand what

you are trying to say in music without being told, A few, seemingly obvious, suggestions as to the modus operands may, nevertheless, be of aid to the

SELECTING THE KEY. First: Select your key deliberately and with in-

tention in reference to its fitness for the purpose you have in view, just as the painter chooses his olors to meet the demands of his intended subject. He would not take blue to paint a meadow, or red for the summer sky, and he would not pick up anything at random and try to make it serve a given purpose. He must select carefully, using his judgment. Every key or tonality has its own peculiar character and tone-color; is specially adapted for the expression of certain moods, and wholly unfit

Speaking in a general way, the major keys are the brightest, most cheerful, especially those in sharps The majors in flats are more tender and subdued in color, better suited to the expression of tranquil and pensive, but still quietly happy moods. The minors express varying degrees of sadness, despondency and despair.

Your key decided upon, bear in mind that you have three elements at your disposal, and only three: rhythm, melody and harmony.

Each of these has a distinct and independent means of expression, and these three combined form the sore soral of the composer's resources in the production of the all but infinite variety of effects within the scope of tonal art, emotional or descriptive. to grasp and always the first to be utilized.

In the musical evolution of the primitive races
the instruments of percussion, like the drum and the

tom-tom, antedate all others in history. A monotonous rhythm suggests, and produces, depression, physical and mental. A more rapid and varied movement indicates and causes elation, excitement, courage and gaiety.

Melody comes next in the development of a race an individual. It was suggested and based upon or an individual. It was suggested and based upon the inflexions of the human voice rising in pitch and increasing in power in surprise, delight, exultation; falling in disappointment, sadness and paingradual sinking in semitone intervals especially indi-

cates longing and distress. Harmony is the last to be evolved, the most con plex and by far the richest and most varied in its

possibilities, but for that very reason the most difficult to command for the novice. A careful study of the relations and possible com-binations of chords is, of course, a great help in acquiring a mastery of this most important of resources in musical expression and a study of estabished and well defined musical forms gives greater facility in putting one's ideas in clear and logical but neither will make a composer, any i

shape: but neither will make a composer, any more than the study of syntax and prosody will make a poet. Only familiarity, bred by constant, practical use of masical material, unsical symbolism, and terminology, will develop any real capacity in the line of self-expression.

THE CAPACITY FOR SELF-EXPRESSION.

You may study grammars and dictionaries all you please but you will never learn to speak any fanguage fluently till you begin to hear it spoken and to speak it yourself in daily life. The same is abso-If you would compose, begin by composing. Learn

the possibilities of the art and your own limitations by practical experiment, then extend and enlarge

When you have found that you can express a single, simple emotion clearly in a few messures, try something a little more complex in a somewhat more extended form, fear or sadness changing to more extended form, tear or saunces change in relief or joy, happiness suddenly clouded by grief, relief or joy, happiness suddenly clouded by grief, despair firinteening in a more objective and realistic later, try something in a more objective and realistic vein; a boat ride with a rocking motion, the dip of the oars and plash of the waves suggested in the accompaniment, and little embellishments: the genand the harmonic coloring.

Try to imitate the ripple of a mountain stream, the sigh of the wind, the fall of rain, the great Atlanti, erackle of a camp-fire followed by an Indian warways. Test your powers and the latent possibilities ways. Lest your powers and the satem possibilities of your instrument and feel the delight (and there are few greater) of sceing both grow. Dig, diligently, deep into the secret depths of your being gently, deep into the secret depths of your occus, and see if you may find a vein of the precious stuff of which genius is made, for it is made, not given or fing at one's head.

LEARN THE REAL SIGNIFICANCE OF MUSIC. The material must be there, of course, if anything The material flush be there, or course, if anything important is to result, but it will never see the light without the pick and shovel, the brawny arm and dogged perseverance of the laborer, who delves for dogged perseverance of the apporer, who delves actificated brings it forth with infinite toil. It has been "Genius is inspiration and talent is persoin that Oction is mapulation and insent is per-shiration," but I venture the assertion that there is spiration," out a venture the assertion that there is no difference between them except that in degree, no difference occurrent twent except court in want and that fame like daily bread must be earned by

le sweat of the orow. If you fail of achieving fame, or even of produc-If you fail of achieving fame, or even of produc-ing art-works of real merit by the process outlined, you will all least learn the significance of music as a means of expression, will be able to appreciate what others have written and to play like an intelwhat others have wrongen and to play one on and, ligent being for the sake of bringing out what is in ligent being for the sake of oringing out what so ... the composition and not merely, parrot-like, imitatthe composition and not mercify, parrox-like, indis-ing the inflections of the teacher in a phrase learned

AN INTERESTING GAME.

Let me, in this connection, suggest an interesting and helpful exercise, or, if you will, a musical gam for use at meetings of musical clubs and gatherings coasses of piano structure.

Let each person present write on a slip of paper

Let each person present write on a sup or paperson thought or emotion or scene to be expressed in music; desposit the slips in a box; draw lots, or in music; session to supe in a box, one select alphabetically, for turns to play. each, as he goes to the piano, take a slip from the each, as ne goes to the puster, take a sup from the box, without knowing, or letting others know, what box, warnon, known as or reflection and then exis on it, take a moment for rejection and then ex-press, as well as may be, on the piano, the sugges-tion on the slip, in a short improvisation, and let tion on the sup, is, a short improvisation, and less the members of the audience write what they think the members of the andience write what they think is on the slip drawn; then read them and compare the original with the impressions the playing has produced. This will stimulate and develop not only produced. Any was summare and develop not only the original powers of the player, but the insight perception and discrimination of the listeners. If the improvisations are found to be too difficult

If the improvisations are found to be too difficult or too unsatisfactory at first, follow the same plan, in the main, but let the slips be written and distributed at one meeting and the playing done at the tributed as over successing and one praying done at the next, thus giving the player a chance to prepare at next, unes group our passer a chance to prepare a home and at leisure a brief composition expressing the desired thought or mood.

Another practical plan for work along this line especially if one is pursuing it alone, would be (if especially if one is pursuing it alone, would be (if) may be pardoned a little excition) to secure a copy of my recent book. "Storkes of Standard Traceling of my certain book and the storkes of Standard Traceling of inductrate difficulty with which you are not familiated." of moderate disacounty with which you are not famil-iar (I have tried to explain the ideas contained in iar (I have tried to explain the ideas contained in each clearly), fill your mind with the thought, or scene, or mood described, then try, for two weeks, the to your exist method on the distance of the scene, or most section, then try, for two weeks, to express it to your satisfaction on the piano, to express it write down the final result, then get Memorize of which down the final result, then get the mass mentioned, study it carefully, and compare the mass mentioned in the detail, and see where it your production with it, in netatt, and see where it differs or falls short of the model by Schumann, differs or talls snow or the model by Schumans, Mendelssohn or whomsoever the composer may be, See just what means he uses for the required end See just what because he uses not the required end and, if possible the precise reason for it. Notice the and, it possible, the precise reason for it. Notice the effects of melody, harmony and rhythm and the details of form. In this way you will have constant detinus of the imagination, fresh material to work on, and a definite model to strive towards.

on, and a definite model to strive towards.

Continue the process with other compositions in the namer, and, if you have any creative ability at like manner, and, it you have any creative ability at all, dormant within you it will awaken, and grow in all, dormant within you is with awaken, and grow in a way to surprise and delight you beyond all expecto sarprise and ocugar you beyond an expec-If you can submit your completed productation. If you can, supanity your completed produc-tions for correction and criticism to some good tions for correction and criticism to some good teacher, it would be a great help, but unfortunately you will find most reachers of composition more inyou will find most vessioners or composition more in terested in the form than the content of your work.

It has been charged against the musician that he It has been charged against the musician that he is far too prope to talk music all the time. Rememis far too prone to talk music all the time. Remenser the epigram of Sydney Smith regarding Macauley. ber the epigram of Sydney Smith regarding Macaulty, "He has occasional flashes of silence that make his conversation perfectly delightful?"



The Conflict of Speech and Song

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music of London



SPECIAL EDITORIAL NOTICE

THE PUDE desires to present its renders with a series of THE RECOR designs to present its renorm was a se-ticles reviewing the progress of open from its beginning the present time. Owing to the fact that the presentative there articles its any one issue would make impossible if ricky which we down all essential, we have decided to issue on in four consequence numbers. All have been writing m in four consequence authorizes. All have been written authorities of the highest standing and all are equally groting and instructive.

THE BEGINNINGS OF OPERA BY HENRY W. PENCH.

This article appeared in the first of our two opera issues, ghitshed last month (January). It discussed the develop-sent of the opera down to Lully and Gluck.

MODERN ITALIAN OPERA BY LOUIS C. STRONG

will form the third installment of the series and will be positived in the March house. Whit is one of the most fire-chanting elecational articles this eminent critic and educator has ever written and will prove profitable reading to thou-sands of ETUS residers.

MODERN FRENCH AND GERMAN OPERA. BY ASTRES ELECY.

uthor of "A Critical History of Opera," and other week till (nraish the fourth article of the series which will appe a April, and Zempheto the historical and critical discus-or a subject about which many of our readers have be relating us for years.

THE CONFLICT OF SPEECH AND SONG, BY PRESERVES COURSE.

he foremost English authority most the subject of opers and the Professor of Composition at the Royal Academy. Me Corder is one of the abbest and at the Poyal Academy. Me must belliant writers upon muscle subject. He presents the special plane of the subject (Glock to Wagner) in the present Subject.

THE above title sums up the history of Opera during its whole extent of three hundred and ten years. For what is an opera? A stage-play set to music, you will reply. A vain attempt to set a stage-play to music would be a more truthful defi-For even in the most exceptional and remarkable instances it cannot but be noticeable that each of the two arts, Drama and Music, has suffered by the union. Each has had to give up some thing and has injured the other in order that their union should become possible. For, you see, the difficulty is that the poetical parts of a play are the least vital to the plot, yet it is just these that yearn for musical expression. The necessary explanations of the drama, on the other hand, cannot be really sung, but merely declaimed; they demand then either recitative or spoken dialogue and either way are hostile to musical interest. One opera is lyric and though teeming with melody is the complaint is that it has no tunes. The public alternately inclines to each form of art, but the difficulty scems insoluble. It is my purpose here to describe the various

phases of this amicable contest, this striving for an impossible ideal, dealing principally with the men who have really endeavored to fight against the dead weight of tradition and dull convention, which has always seemed the bar to progress. We shall see as we proceed whether this he a correct idea PRIMITIVE OPERAS

Musical historians tell us that the first reas opera -Peri's Eurydice - was the outcome of an attempt on the part of certain young Florentine artists to resuscitate Greek tracedy, this attempt lasting from about 1590 to 1600. The tradition is that Greek plays were either entirely or at least in part de-claimed to music, as the Chinese plays are still. Upon what plan or principles the Greeks proceeded we can now never know, but the result was doubtless pretty much what it is on the Chinese stage therefore wholly unfitted for modern ears Peri's opera, portions of which are quoted in various histories, seems to us now a very deletul affair, the verses being declaimed in the dullest of endeather with operational interludes for the orchestro in the form of mild minutes or country dances If the libretto, regarded as a play, had any merit, this was only obscured by the music; if the music had any interest it was constantly interrupted by stage requirements. After several efforts of a simi lar kind had been made there came one of those rare minds in which the intellect dominates the musical sense and thus pushes art out of the rut in which she is so ant to move.

A WAWE MUSICAL INNOVATOR.

Claudio Monteverde (1568-1643) has been exaggeratedly called the Father of Modern Music. His claims to that title rest upon the statement made by learned antiquaries that he was the first to employ unorcoared discords in music (which statement not literally true) and the first to invent orchestral effects (about which there is no doubt whatever). As regards his first claim the truth is that for a couple of centuries the scientific side of music had been unceasingly practiced by the church musicians, till counterpoint had degenerated into a dull and There was bound to arise meaningless formula. some man who would be sufficiently ignorant or careless of tradition to attack it from the outside and thus strike out a new line. Monteverde's socalled innovations seem to us now little more than the mere blunders of an energetic, but not very skilful student. They are, in fact, on a par with the harmonic crudities that disfigure Wagner's earliest attempts. But, as in this case, they are the outcome of sincerity, of the man whose feelings are in advarice of his methods of expression. Mark Twain once felicitously advised a young aspirant to fame to "keep his feelings where he could reach for them with a dictionary."

This was just the advice that Monteverde needed. Still, in his operatic attempts he had the brains to sec, what all his fellows had overlooked, that to keep an audience interested in a whole long opera there must be varied interest in the music music at this period was not sufficiently developed to be capable of much real variety. All he could do, therefore, was to enhance the dismal recitative and mild country dances by occasional harmonic shocks and by using all the different instruments he could get as a corrective to the monotonous "basso continuo," for even he had not the temerity to break longer. But Monteverde, having the advantage of royal patronage, was able to disregard expense and to dazzle the eye as well as the ear in his brilliant productions. Unfortunately the spectacular element is

one which appeals only too well to the ignorant

Opera once made only a superior kind of masque, attention was easily diverted from the main point. the structure of the music. Accordingly we are not surprised to find that with Monteverde's successors operatic music suickly reverted and became a mere ballad concert sung in costume on the stage. Such was the opera of Scarlatti, Handel and Por pora. Pedantry and formality resumed greater sway than ever, dictating the number of characters and the kind of songs each was to sing, while the brainless composers submitted smilingly and did exactly as they were told.

In England alone there arose one splendid com poser, Henry Purcell (1658-1695), who under happier circumstances might have swayed the world; but England was—England, and Purcell died young He had the true dramatic feeling; his operas, or rather musical plays, are only a superior kind of masques, but now and again you come upon a piece of declamation or a dramatic chorus which might have been written today. It is characteristic of our nation that not until quite recently has the attempt been made to print all his MSS. During the 250 years that they have been neglected of course many have disappeared, and any way it is too late to do him justice now. But Purcell's declamatory recitative is second only to Wagner's, and the dramatic scenes entitled "Saul and the Witch of Endor," and "The Complaint of Job," rise to an astonishing degree of power

GLUCK'S INFLITENCE

After nearly a whole century, during which the song writers had it all their own way, arose another song brances and it as such own way, a one down, intellectual musician who felt that in Lyric Drama the accent must not be on Lyric but on Drama. This was Christoph Willihald Ginck (not Glück, as the amateurs love to write it), who began like most by being quite conventional, but owing to the failure of a work which was a hash-up of all his best stock, he was led to ask himself, like Sir Isaac Newton with the apple, "Why an opera falls to the ground?" It could not be the fault of his music; so he was led to turn his attention to libretti, which up to that time had been purchased just like music paper, and as little valued by composers. One Metastasio a court poet, had almost the monopoly of their production and we are told that many of his books were set by forty or fifty different composers, so he must have made a good thing of it. The bril liant idea of trying some one else occurred to Gluck and a gentleman named Calzabigi supplied him with a libretto on the eternal subject of Orpheus. It seems to me that much of the success of this opera was owing to the sincerity and excellence of this book. It is not perfect, the foolish classical tradition of making the opera a mere commentary on incidents which are not presented to the and ence, still lingers and checks sympathy, but the composer allows himself some freedom in the shape of the numbers, occasionally dispensing with the do capo so fatal to dramatic effect. Gluck fried to be dramatic; that was his great merit. I consider that his actual merits have been rather exaggerated -notably by Berlioz, who thought he had discovered him-and that his intentions were in advance of his achievements

The reason why I cannot rave over Gluck to the extent that some critics do is that in his next works, cliestis and Paris and Helen-especially the latter-he reverted to old methods and met comparative failure. The man who can return on his artistic tracks does not inspire me with reverence. It is only fair to say that he afterwards improved Alcestis and retrieved his position which he maintained till the end of his days. The one beautiful air Che fare by which alone he is known to modern audiences is not a representative sample of his powers. His music in general is like a very inferior and faded Mozart. When I remember that Gluck was the only opern writer of the 18th century who tried, even feebly, to get beyond the hidebound traditions of his time-the "laws" laid down by goodness knows whom-I respect and honor him. When I read one of his scores I confess I yawn.

MOZART'S WEAR LIBRETTOS. It is curious to look from him to Mozart. Mozart, although a fine intelligence, was no iconoclast. Had he been ordered to write nothing but strict four-part counterpoint he would have cheerfully

complied and ravished our ears all the same. The librettos of his operas are simply worthless, every one: how he can have consented to set such rul bish is inconceivable. Yet II Don Giovann Noaze di Figaro and II Flanto Magico are not Yet II Don Giovanni, Le full of lovely music, but every chance afforded by the dramas is made the utmost of. There is astor ishing variety, considering the limited harmonic scope and delicious instrumentation. He achieved the remarkable feat of combining strict musical form and dramatic propriety and he achieved this feat again and again. His concerted pieces and finals are exquisite, but he, unlike Gluck, left Reci-tative as barren a waste us the worst of his predocessors. For this his librettists were largely to blame.

WEBER AND THE NEW ROMANTICISM.

It was only natural that after this an improvement on the literary side should be attempted and accordingly it fell to the lot of Carl Maria you Weber (1786-1826) to win the next success with his roman-tic opera Der Freischutz. In this, as in other light operas, the explanatory parts were spoken dialogue and recitative but little employed. But when it became necessary the composer accompanied it with such originality and dramatic vividness as to open up an entirely new world to us. In his more mbitious attempts Euryonthe and Oberon, he still further exploited this new path, but unfortunately his musical technique was not sufficient to enable him to cope with the difficulties of the grand style. Also the librettos of these two works gave him picturesque backgrounds but no satisfactory dramatic incidents or

By this time-the early half of the 19th century owing to a great supply of fine singers, especially in Italy, opers was, as we say, booming.
Of the Italian School of Rossini, Mercadante, Bellini and Donizetti, which simply pandered to worst faults of these occalists, there is no occasion to say much. Their works are a reversion to the worst side of the Scarlatti and Handel tradition; they seek no artistic end.

VERDI AND WAGNER.

Yet from such a thought could arise the mighty figure of Giuseppe Verdi (1813-1901) who, beginning as badly as the worst of his conseners, soured through the melodrametic blatancies of Il Trougtore minated in the magnificent Osello and Falstoff which are not even yet thoroughly appreciated. In the last of these the Recitative difficulty is surmounted in really trismphant fashion, yet on quite different tion entirely his life work, one need hardly discuss fully at this time of day. But the most cursory inspection of his twelve operas-or music-dramas as they are more justly called - suffices to show how he labored to solve the problem which had floored all his predecessors. In The Fairies we have the true beginner's work, with a libretto on the Rienes we have a rather more robust libretto and dusic of a bolder character. With The Flying flutchmon comes the first sign of originality; the libretto is in good verse, the subject original and

daring, the music picturesque and dramatic. In Tannhauter all these qualities are intensified, but now there is more attempt at breaking up the lyric forms. In Lokengrin we rise still higher; the bulk of this work is in short lyric strains interspersed, with recitative and semi-recitative. Then Wagner perceived what a snare octo-syllabic rhymed verse was: he abandoned it and wrote his subsequent dramas in powerful Scandinavian verse of short

measure, or else in verse of irregular metre. The subjects, startlingly novel, were chosen with much care and research and-greatest innovation of all-a kind of music was at last evolved which was consummately plastic. The orchestra wove an endless and iridescent symphonic web out of the nrearranged material while the text was so conningly declaimed above it that there was no definite boundary between the lyric and the dramatic parts This homogeneity of style is seen to greatest per-fection in Triston and Isolda where there is a minimum of explanation and a maximum of poetry, but even the explanatory portions of the Nibeling's Ring are marvelously well got over.

MODERN WRITERS. For quite a while no one tried to follow Wagner's lead, though all composers were insensibly influenced by him. I shall not comment upon the operas of Richard Strauss for the simple reason that I cannot yet bring myself to judge them impar-tially; but it should be pointed out that numerous composers of to-day are trying new kinds of comtinuous music, with varying success. The opera-Vincent d'Indy, the Pelléas et Melisande of Debussy, the Arisne et Barbe blene of Dukus, are xamples, all too recent to criticize, and I before me a remarkable trilogy by the late Bohe-mian composer Zendo Fibdich, which attempts once more to resuscitate the Greek drama. It is a series of three powerful dramas in blank verse on the Greek story of Pelops and Hippodamia. The text is spoken with little or no restraint, but the orchestra supplies a thin, yet sufficient and never ceasing current of very pleasant music artfully broken up by pauses and rests so as to easily keep with the actor's speech. It is what we call "melo drama" in a higher and more refined form Melodrama never has claimed and probably never

will claim general admiration, because the audi-ence is expected to listen closely to drama and music at once (which they only pretend to do in opera). Perhans we are more likely to see in the future a development of the dumb-show play Either of these forms of art at least has the advan tage of dispensing with Recitative and thus evading that conflict between drama and music which it has been the object of this article to sketch. That conflict has lasted for 300 years and my summary of it flict has lasted for our years and my words, so it is occupies only ten times as many words, so it is performed were inadequate one. But when people theorize about the harmonious blending of the sister arts remember that the muses, like only too many other families, are seen at their best apart. When they come together they only fight.

BOCCHERINI AND HIS ROYAL PATRONS.

CHARLES IV of Spain was something of an amateur musician, and took pleasure in playing the violin He had in his court Boccherini, the violinist, and the two used to play together Boccherini, however, was obliged to play second fiddle to His Majesty, and this did not altogether satisfy the vanity of the artist, par-ticularly as King Charles played neither in time nor

Bookharini therefore composed a niece of music in the first part was made very easy, hoping in this way to preserve the kingly dignity and at the same time to have an opportunity for displaying his own talents. Unhaneily, however, the king detected the trick, and seized Boccherini by the collar with the intention of throwing him out of the window. The Queen intervened and Boccherini was released, but was dismissed and gave his violinist a yearly stipend. Borcherini eventually obtained a position with the

German Emperor, who also played the violin. One day his new employer asked him "What difference do you find between my playing and that of my cousin?"

The violinist auswered, "Charles IV played like a king-but your Majesty plays like an Emperor.

THE FORGOTTEN THINGS.

BY CLARA LOUIST GRAY.

EVERY one understands the fact that no matter what profession he is pursuing, the forgotten things peep out at you from every nook and corner. The forgotten incidents will keep jumping at one every moment in the day or night, and things that we might have done stare at us continually; we all forget, and the whole world forgets, very sad to relate. Why do we not, to indulge in slang, "get a hustic on," and stop forgetting? Things would grow brighter instanter.

On going to a lesson of one of my little pianoforte pupils one afternoon and entering the large hall, I found out that I was a trifle early, which is a good fault, by the way. I sat down with a sigh of contentment to await the child's return from school, but my contentment was soon to be broken, for suddenly, as I rested, I heard voices which came from the other room. I was in a predicament, for from the other foom, I was in a premeasure, to I could not move either one way or the other, and, though I stopped my ears, I could not help hearing

"I do wish that Alice would come home from school," said her mother, "for this is the day of her piano lesson and her masic teacher will soon

nere. "Do you like Miss G.?" asked the lady who was with Alice's mother. I put my fingers into my ears harder than ever. "Why I wanted to know," went harder man ever. Way I wanted to know, on the same tone, "is because I am going to start on the same tone, "is because I am going to start Ethel in next month with some teacher, and I thought if you liked Miss G I might try her."
"Alice is advancing under her method," went on the mather and I income the attention of the mather attention to the start of the mather attention to the start of t the mother, "and I know that Alice loves her music teacher very much, and this is really a great deal, and Miss G. tries hard to please. thing in which I feel that she fails, and that is, 'she In what way?" asked the other,

"In what way: Baken the other. "Well, for instance," answered the mother, "some time ago! asked her if she would get me some of that meading paper to mend. Alike't music book; I do not like it to be so torn, as it does not look well on do not sike it to be so tors, as it does not sook west to the plane. I have asked her three or four times since and she is always lovely and nice about it, but she and she is mynays forcey and more about it, our to-keeps saying she will do it to-morrow, and tokeeps saying sue will do it to morrow, and is morrow, but she has not got it yet, and I don't like

hostory was asking for it. She means well, but she How my face burned and I could not say a word. Then, not long ago Alice wished for a new march you know the teacher in school often wants those you know the teacher in school often wants those who are learning the plano to play a march for the children. Alice asked Miss G, if she would not get

her a pretty one to play, and she said she would her a pretty one to play, and she said she would, but the forgot that I also. Alice is so much interested but and the play that I also the property of the present y anything like that I makes it be discouraged. Alice thinks so much I makes it what, but had, but make any change, at least for the present,

Other things come up at almost every lesson that "Other things come up at almost every lesson that Miss C. forgets, but I am going to keep on a white longer and give her a fair trial, and see if she will longer and good and do better. She is a good girl with not ware up and so seese, and in the end she may take tumble and regardances race. In my heart of hearts how I did thank this good. kind woman, and wish that there were more like her

in the world. When I was able to listen again the

Some room going to engage her?

"Are you going to engage her?"

"Are you going to engage her?" important than the large ones, and this is what I am rying to impart to eme: every day. If this Miss G, forgets the little things, the time will come Mis G. forgets the little things, the time will come when she will forget other things more important yet. No, I want someone more stable for a teacher." et. No.1 want someone more stable for a teacher.

I could have cried with disappointment, for the i could have easen well desappointment, for the lady was a very influential woman and I had been lady was a very integrating woman and I had been trying hard and long to get her little girl, and trying hard and tong to get mer little girl, and through my own carelessness I had lost her. It was a hard lesson, but one I never forgot.

In music, coherence and completeness are indispens-In musec concernce and competeness are masspen-able in every composition, however small,—Schumann.

The Etude Gallery of Musical Celebrities

THE PERSON NAMED IN COLUMN TWO IS NOT THE OWNER, THE OW



William Vincent Wallace



G. L. P. Spontini



F. von Flotow



Jean de Reszke



Stephen Heller



Franz Lehar

Out out the pictures, following outline on the servers of this pape. Pasts them on narpin in a semp-book, or on the fly-share of a piece of make by the composer the confidence of the confidenc

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FRIEDRICH VON FLOTOW.

(Flo'-toli.) FLOTOW was born near Meeldenburg, and died at Darmstadt, January 24, 1883. He was the son of a German nobleman and was educated for the diplomatic service. The love of music, however, proved too strong for him and when he went to Paris in 1827 he vielded to his musical aspirations, and became a pupit of Reicha. The Revolution of 1830 drove him away for a time, but he soon returned to Paris, and produced his first attempts at the houses of his aristocratic friends. His first operatic success in public was a work entitled Le Naufrage de la Méduse, produced at the Théatre de la Renaissance, 1839. It was after-wards re-written and produced in Hamburg, 1845, and became a popular favorite in Germany. Several operas and ballets followed with varying success. The best lenown of his works are the operas Stra-della and Martha, Stradella was originally a short lyric piece, and was afterwards enlarged into operatic form, and achieved great popularity in Germany, though it failed in London, and was never produced in Paris. Martha is the best and also the most popular of all his works. It was produced in Vienna, 1847, and quickly apread all over the world, and quickly spread all over the world. In 1856 Plotow was appointed Litendant at the Court theatre, Schwerin, a post he retained until 1863, when he returned to Paris. In 1868 he removed to the neighborhood of Vienna

GASPARO LUIGI PACIFICO CHONTINI (Spon-tee'-ne)

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Sporrish was born at Majolati, Ancons, Nov. 14, 1774, and died there Jan. 24, 1851. He studied at the Conservatory, Naples, under Sala and Tritto. His success as a composer also won him val-uable assistance from Piccinni. He won distinction in Naples, Venice, Rome and elsewhere as an opera composer, and then proceeded to Paris. Here he found that the facile Neapolitan style of operawas regarded with some contempt, and he made Mozart and Gluck his models. This resulted in the production of La Vestale, in 1807, and he became a great favorite. Napoleon and the Empress Josephine encouraged him in his work Ferdinand Cortes proved almost as successful as La Vestale. He became director of Italian Opera, 1810-12, but was dismissed for "financial irregularities." The post was restored to him by Louis XVIII, but he sold it to Catalani His last year in Paris (1819) witnessed the production of Olympie, a work which failed at first, but after much revision became a great favorite. From 1820 to 1841 he was in Berlin as court composer to Frederick IL. Spontini became a brilliant figure at the German court, but far more enemies than friends. After the death of the Emperor be was superseded, narrowly escaping imprison-ment and disgrace. In recognition of his past services, however, he was pardoned and well pensioned. (The Rivie Gaffers)

WILLIAM VINCENT WALLACE.

WALLACE was born at Waterford, Ireland, July 1, 1813, and died at the Chateau de Bergen, in the Pyrences, Oct. 12, 1865. The family migrated to Dublin, and Wallace soon became known as a violinist, organist and conductor. He went to Australia in 1835, and for a time lived adventurously by sea and land. In 1845 he found himself in London. Maritana was written and produced at Drury Lane the written and produced at Drury Lane the same year, and established Wallace's reputation. Other operas followed, but in 1849 he was in charge of a concert party in South America. Fourteen years in Germany followed, where his piano music was in great demand. Little of it is now remembered, though his first Polks de Concert and the piano arangement of Paganini's Witches' Dance are still with us. He was invited to write an opera for Paris, but his cycsight failed him, and he undertook another trip to North and South America. He lost a fortune in New York, but made another by concert work, and returned to London in 1853. His Lurling was produced at Covent Garden in 1860, and was followed by other operas, now mostly forgotten. Wallace had remarkable gifts as a composer, but suffered from a "fatal facility" which led to the production of many works of no permanent value. His taste for adventure also interfered with his success to a great extent. His tunehis success to a great extent. The tune-ful Maritana, however, will always delight lovers of simple melody.

(The Etude Osliery,)

FRANZ LEHAR.

LEHAR was born April 30, 1870, Komárom, Hungary, He received his musical education at the Prague Conservatory, and from there went as concertmaster to Elberfeld-Barmen, Subsequently he became a military bandmaster, and served with many infantry regiments in various parts of Austria-Hengary. He left the army in 1902 to fill the post as conductor of the Vienna Theater. In this year he also arted as conductor of the Riesenorchesters-the Giant Orchestra-at "Venice in Vienna," a great exhibition held in the Austrian capital. Lebar will always be remembered as the most successful musical comedy of recent times. It was produced in Vienna, 1905. and its entrancing waltz times spread across Europe and America like a summer heat-wave. Gipzy Love has also proved popular in this country, and so have other works of his which have been well-schooled composers the world has produced, who has succeeded in appealing and vivacious charm, and at the same their certainty of technique. Mozart paved the way with his Magic Flate and quette, Sullivan, Offenbach, and a few-

STEPHEN HELLER.

HELLER was born May 15, 1815, at Pesth, Hungary, and died in Paris, Jan. 14, 1888. He studied with Anton Halm, in Vienna, and at an early age made his début in Pesth. After a tour throug Germany he settled in Augsburg, 1830-33, where he suffered a prolonged illness, and added to his stock of musical knowledge during his recovery. He went to Paris in 1838, and quickly established himself as a teacher of unusual ability. He rarely appeared in public, though he gave concerts in London in 1850 and again in 1862. His main life-work, however, was teaching and composing for the piano. The value of his teaching experience is noticeable in his admirable Studies, which have proved of immense value to students-particularly Opus 16, Nos. 45, 46 and 47. Of his other compositions, the Tarantelle in A flat (Op. 85) is by far the most popular. It is probably the most familiar example of this famous Italian dance in existence He also wrote many other excellent pleces of marked originality, such as Les Nuits Blanches, and Im Walde. His knowledge of the pianoforte is further shown in the excellent transcriptions of many of the Schubert and Mendelssohn compositions. He does not appear to have attempted to write large orchestral works, but confined himself to the smaller forms, in which he was very prolific. One of the best known of his pupils of Isidor Philipp, of the Paris Con-

JEAN DE RESZKE.

(Resh kay.)
DE RESERE was born at Warsaw,
Poland, Jan. 14, 1880. He studied with
Ciaffei, Cotogni and Sbriglia. He made (Resh'-kay.) his first operatic appearance in Venice, 1874, and sang in London, 1875. He was then supposed to be a baritone and as such made a reputation for himself not only in London, but also in Paris and Italy. He first appeared as a tenor in Madrid, 1879, and was first tenor at the Paris Opera, 1884-1889. He appeared in the first productions of many famous operas, including Gounod's Roméo et Juliette, and Massenet's operas, Le Cid and Hérodiade. He made his début at Covent Garden, in 1888, and appeared there every year until 1900, his parts including John of Leyden, the Duke in Un Ballo, Don Joze, Phochus, in Goring Thomas's Esmeralda, Loucelot in Bennberg's Elaine, and Werther in Massenet's opera. He became especially famous, however, as a singer in Wagner's operas, nowever, as a singer in Wagner's operas, and in parts such as Walther, Stegfried and in juites state as er airner, oregrees and Triston he was unrivalled. He made his New York debut in 1895, and though he was something of a failure at first, he soon established bimself as the world's leading tenor. The most remarkable thing about De Resske perhaps was his method of singing the heavy Wagner rôles in which he admirably interpreted the dramatic side, without sacrificing the dramatic state, without sacrineing vocal purity. He suffered a severe illness in 1914, and since then has been engaged in teaching in Paris.

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If My Daughter Should Study for Grand Opera

An interview secured expressly for THE ETUDE with the eminent Grand
Opera Tenor and Operatic Impresario

ANDREAS DIPPEL Director of the Philadelphia-Chicago Grand Opera Company

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The provide help continue to an usery in section of the continue to the contin

That training of the girl designed to become a regard prime forms in one of the most complex forms of the property of the prop

"She must have, first of all, fine health, abundant she must called under a residue temperature. She must be passed to the state of the

"You will notice that I have said but little about her voice. During her childhood there is very little means of judging of the voice. Some girls' voice that seem very promising when they are children often tern out in a most disappointing manier. So you see I would be obliged to consider the other qualifications before I even thought of the project of corase, if the child showed on inclination of massic or side not have the ability to "hold a tene," I should assume that she was one of those frequent freaks of nature which no amount of musical trailing can save



ANTERAS DEPRET

"Above all things I should not attempt to force her to take up a career against her own natural inclinations or gifts. The designing mother who desires to have her own ambitions realized in her daughter is the bane of every impresario. With a will power worthy of a Bismarck she maps out a career for the young lady and then attempts to force the child through what she believes to be the proper channels leading to operatic success. She realizes that great singers achieve fame and wealth and she longs to taste of these. It is this that prompts her to fight all obstacles rather than any particular love for her child. No amount of advice or persuasion can make her believe that her child cannot become another Tetrazzini, or Garden, or Schumann-Heink, if only the impresario will give her a chance. In nine cases out of ten Fate and Nature have a conspiracy to keep the particular young lady in the rôle of a stenographer or a dressmaker, and in the battle with Fate and Nature even the most ambitious mother must be defeated."

HER VERY EARLY TRAINING.

Once determined that she stood a fair chance of secess in the operatic field I should take the great-est possible care of her health, both physically and intellectually. Note that I lay particular stress upon her physical training. It is most important, as no one but the experienced singer can form any less of what demands are made upon the endurance. Her general ciccumical should be conducted upon Her general ciccumical should be conducted upon

the most approved lines. Anything within will develop and expand the mind will be useful to her volve) and expand the mind will be useful to her volve and the property of the single property of the greater demands upon the mintality of the single mind the property of the single property of the force the footights and sing a few bountied tones to few generalisations. She is expected to act and the property of the single property of the property of the great stress upon history—the innerty could be greater to the great stress upon history—the innerty of the property o

HER FIRST MUSICAL TRAINING.

Her first musical training should be musical. That is, she should be taught how to listen to beautiful music before she ever hears the word technic. She should be taught sight reading, and she ought to be able to read any melody as easily as she would read a book. The earlier this study ter Before it is of any real value to the singer her sight reading should become second nature. She should have lost all idea of the technology of She should have jost an stea of the recamology of the art and read with case and naturalness. This is of immense assistance. Then she should study the plane thoroughly. The plane is the door to the music of the opera. The singer who is dependent upon some assistant to play over the piano scores is unfortunate. It is not really necessary for her to learn any of the other instruments, but she should be able to play readily and correctly. It will help her in learning scores more than anything elsp. It will also open the door to much other beautiful music which will clerate her taste and ennoble her ideals.

She should go to the open as frequently as possible in order that she may become acquainted with the great roles intuitively II is she cannot attend the open stard she can at least gain an idea of the seyat operate music through the talking machines. The "repertory" of records is now very large, but of course does not include all of the music of all

She should be taught the musical traditions of the different historical musical epochs and the different so-called music schools. First she should study musical history itself and then become acquainted with the music of the different periods. The study of the violate is also an advantage in training the car to listen for correct intonation, but this is by

no means absolutely necessary.

LANGUAGES.

All educators recognize the fact that languages are attained best in childhood. The child's power of mimicry is so wonderful that they acquire a foreign language quite without any suggestion of accent in a time which will always put their elders to shame. Foreign children who come to America before the age of ten speak both their native tongue and English with coual fluency. The first foreign language to take up should be

Italian. Properly spoken there is no language so mellifluous as Italian. The beautiful quantitative value given to the vowels-the natural quest for cuphony and the necessity for accurate pronunciation of the last syllable of a word in order to make the grammatical sense understandable is a training for both the ear and the voice.

Italy is the land of song, and most of the conductors give their directions in Italian. Not only the same musical terms, but the other directions

denoted in Italian by the orchestra conductors. if the singer does not understand she must suffer accordingly. After the study of Italian I would recommend in order French and German. If my daughter were

studying for opera I should certainly leave nothing undone until she had mastered Italian, French, German and English. Although she would not have many opportunities to sing in English under present conditions the English-speaking people in America. Great Britain, Canada, South Africa and Australia are great patrons of musical art, and the artist must of course travel in some of these countries.

THE STUDY OF THE VOICE ITSELF. Her actual voice study should not commence be-

fore she is seventoen or eighteen years of age. the hands of a very skilled and experienced teacher it might commence a little earlier, but it is better to wait until her health becomes more settled and her mature strength develops. At first the greatest care must be taken. The teacher has at delicate flower which a little neglect or a little overtraining may deform or even kill. I cannot discuss vocal methods as that is not pertinent to this interview. There is no one absolutely right way, and many famous singers have traveled different roads to reach the same end. However, it is a historic fact that few great singers have ever acquired voices which have had beautiful quality, perfect flexibility and reliability who have not sung for some years in the old Italian style. Mind you, I am not referring to an old Italian school of singing here, but merely to that class of music adopted by the old Italian composers-a style which per-mitted few vocal blemishes to go by unnoticed Most of the great Wagnerian singers have been proficient in coloratura rôles before they undertook the more complicated parts of the great magician

While the aspiring young singer is engaged in her vocal training she should find time to study the theory of musse. This is very much neglected, and a failure to understand the structure of music, both from the standpoint of musical form and harmony, often places the singer in an embarrassing position The director knows what is right and the singer has preconceived ideas of the interpretation which will not conform to the composer's musical inten-

It is better to leave the study of repertoire until later years-that is, until the study of voice has been conducted for a sufficient time to insure regular progress in the study of repertoire. Personal I am opposed to those methods which take the student directly to the study of repertoire without to the singer, must be able to stand the wear and tear of many seasons. It is often some years be fore the young singer is able to achieve real suc It is often some years becess, and the profits come with the later years. voice that is not carefully drilled and trained so that the singer knows how to get the most out of effort will not stand the wear and tear of many years of opera life.

After all, the study of reportoire is the easiest thing Getting the voice properly trained is the difficult thing. In the study of repertoire the singer often makes the mistake of leaping right into the most difficult roles. She should start with the simin the old Italian operas. Then she may essay the leading roles of, let us say. "Traviata," "Barber of



THE VISIT TO THE IMPRESARIO

Seville," "Norma," "Faust," "Romeo and Juliet" and Instead of simple rôles she seems inclined to spend her time upon "Isolde," Mime," "Elsa" or "Butterily." It has gotten so now that when a new "Carmen." singer comes to me and wants to sing "Tosca" or some rôle from the so-called new or "verissmo" ltalian school i almost invariably refuse. I asl. them to sing something from Norma, or Puritum, or Dinorale, or Lucia in which it is impossible for them to conceal their woral faults. But no, they went to sing the big aris from the second act of Mademo But-terfly, which is hardly to be called an aria at all, but rather a collection of dramatic phrases. When they are done I ask them to sing some of the opening phrases from the same rôle, and ere long they discover that they really have nothing which an im-rresario can purchase. They are without the voice and without the complete knowledge of the parts which they derire to sing.

Then they discover that the impresario knows Then they discover that the impresario knows that the tell-tale pieces are the old arian from the old Italian operas. They reveal the voice in its entirety. If the breath control is not right it becomes evident at once. If the quality is not right it becomes as plain as the features of the young the control of the property of the pr lady's face. There is no dramatic-emotional curtain under which to hide these shortcomings Consequently, knowing what I do. I would insist upon my daughter having a thorough training in the old Italian arias.

HER TRAINING IN ACTING.

Her training in acting would depend largely upon her natural talent. Some children are born actors-natural mimics. They act from their childhood right up to old age. They can learn more in five minutes than others can learn in years. Some seem to require little or no training in the art of acting. As a rule they become the most forceful acting singers. Others improve wonderfully under the direction of a clever teacher The new school of opera demands higher his-

trionic ability from the singer. In fact, we have come to a time when opera is a real drama set to music which is largely recitative and which does not distract from the action of the drama. Th-librettos of other days were, to say the least, ridiculous. If the music had not had a marvelous hold upon the people they could not have remained hold upon the people day today at late training in popular favor. To my mind it is an indication of the wonderful power of music that these operaretain their favor. There is something about the as it was twenty-five and fifty years ago

Richard Wagner turned the tide of acting in

opera with his music dramas. Gluck and von Weber had already made an effort in the right direction, but it remained for the mighty power of Wagner to accomplish the final work. Now we are witnessing the rise of a school of musical dramatic actors such as Garden, Renaud and others which promises to increase the public taste in this matter promises to increase the public taste in this matter and which will add vastly to the pleasure of opera-going as it will make the illusion appear more real

going as it was touce one neuron appear more con-This also imposes upon the impresario a new contingency which threatens to make opera more and more expensive. Costumes, scenery, and all the settings nowadays must be both historically ausettings nowadays must be both historically au-thentic and costly. The collection of wigs, robes, spears and armor, together with a few sets of scenery which a few years ago sufficed for the scenery water a new years ago sumeed for un-equipment of an opera company, has now given equipment of an opera company, has now given way to an equipment more elaborate than that of a Belasco or an Irving. Arthing is left undone to a Beaster or an arving. Nothing is left undone to make the picture real and beautiful. In fact, op-eratic productions as now given in America are as complete and luxurious as any performances given

WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES

A narmen novel way for challenging attention is A RATHER PROPERTY OF THE PROPE

ing out the fact that ninetecn out of twenty pupils ing out the test that make the same mistake in reading a piece of music for the first time, he goes on say:
"If a teacher is in the habit of using a particular

book of studies, he can, on turning to any page, point out the place where the next pupil who takes that particular page will go wrong That this asserthat particular page was no new and the asseror class of teachers, is obvious from the fact that it or class of teachers, is observed from the fact that it is deduced from a long experience of large boarding schools for girls. Here the pupils come from all parts of the country, where they have been instructed by all kinds of teachers. Yet the result is almost "In teaching Raff's Abends, not a particularly diffi-

in teaching was a success. For a particularly dimto the middle part of the piece. You will make at least eight mistakes before you reach the change of least eight annuace server you reach the change of signature. I will count them to myself as you play them and point them out to you. The girl may possibly ask. Do you know which mistakes I shall To which the teply is, 'Yes,' A challenge of this kind is a good way of stimulating attention. What has been said with respect to Raff's Joeuds. applies equally to other pieces.



How a Great Operatic Production is Prepared

Opinions from Many Celebrated Specialists upon a Subject of Much Human Interest to all Music Lovers

It is most human to want to peep behind the scenes and see something of the machinery which causes the wonderful spectacle of the stage. remember how, as children, we longed to open the clock and see the wheels go round. Behind the arbestos curtain there is a world of ropes, lights electrical and mechanical machinery, paints and canvas, which is always a territory filled with in-

st to those who sit in the seats in front. Much of the success of the opera in New York in recent years, is due to the great efficiency of the

Director, Gulio Gatti-Casazza, and to the Con-ductors Arturo Toscanini and Alfred Hertz, Mr. Gatti, as he is familiarly called, is now in his fifth season at the Metropolitan. He is a graduate of the Royal Italian Naval Academy at Leghorn, and had been intended for a career as a naval engineer be fore he undertook the management of the opera at Ferrara. This he did her cause his father was on the board of directors of the Ferrara opera house. and the institution had not been a great success. His directorship was so well executed that he was apted head director of the opera at La Scala in Milan, and astonished the ical world with his wonderful Italian productions of Wagner's operas under the conductorship operas uniter the Commission of the Toscanini. The two became like brothers, and refuse to work spart. In New York they have instituted many reforms, and last year they took the New York company to Paris, giving performances which made Europe realize that opera in New York is as fine as that in any music center in in the world, and in some particulars finer. The New York opera is more cosmopolitan than that of any other country. Its company includes artists try, but fortunately includes more

American singers and musicions to-day than of one time in our operatic history. We are indebted to the staff of the Metropolitan Opera House, who with the kind permission of the director, have furnished THE ETUDE with the following interesting informa-

A WORLD OF DETAIL

Few people have any idea of how many persons and how many departments are connected with the opers and its presentation. Considering them in order they might be classed as follows:

The General Manager and his assistants. The Musical Director and his assistants. The Stage Director and his assistants

The Technical Director and his assistants. The Business Director and his assistants.

The Wardrobe Director and his assistants. The Master of Properties and his assistants The Head Engineer and his assistants. Accountant and his assistants.

The Advertising Manager and his assistants

The Head Usher and his assistants

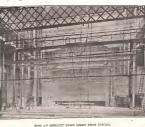
the production ever appear before the public. Like the miners who supply us with the wealth of the earth, they work, as it were, underground. No one is more directly concerned with making the production than the Technical Director. In that we

The Electrician and his assistants. Pew of these important and necessary factors in are fortunate in having the views of Mr. Edward Technical Director of the Metropolitan Opera Company, of New York. The complete nic-

ture that the public sees is made under the supervision of Mr. Siedle, and during the actual production he is responsible for all of the technical de-His experience has extended over a great many years in different countries. He writes:

THE TECHNIC OF THE PRODUCTION. "I understand you wish me to give you some idea

of the technicalities involved in producing the stage ojetures which go to form an opera. Let us suppose it is an opera by an American composer first procedure would be to place myself in touch



Photograph of the Reconstructed Stage of the Berlin Grand Opera.

with the author and composer. After having one or two talks with them I secure a libretto. When a mutual understanding is agreed upon between us as to the character of the scenes required and the positions of particular things in relation to the business which has to take place during the perform ance, I make my plans accordingly, and look up all the data available bearing upon the subject

"It is now time to call in the scenic artist, giving him my views and ideas, so that he can start upon the designing and painting of the scenery. His first design would be in the form of a rough sketch and a more clearly worked out ground plan. After further discussion and alterations we should definitely agree upon a scheme, and he would proceed to make a scale model. When this model is finished it is a perfect miniature scene of the opera as it will appear on the night the opera is produced.

"The author and composer are then called in to meet the impresario and myself for a final consultation. We now finally criticise our plans, making any alterations which may seem necessary to us. When these alterations are completed the plans are handed over to the carpenter, who immediately starts making his frames and covering them with canvas, working from the scale model. The scenic artist is now able to commence his work in carnest. The 'properties' are our next consideration. Sketches and patterns are made, authorities are consulted, and everything possible is done to aid the

Property Muster in doing his part of the work. Unless the opera in onestion calls for special mechanical effects, or special stage machinery, the scene is adapted to the stage as it is. If anything exceptional has to be achieved, however, special machinery is constructed

"The designing of the costumes is gone over in much the same way as the construction of the scenery. The period in which the opera is laid, the various characters and their station in life are all well talked over by the composer, author and myself. The costume designer is then called in, and after listening to what every one has to say and reading libretto, he submits his designs. These, when finished, are criticised by the impresario, the composer, the author and myself, and any suggestion which will improve them is accepted by the designer, and alterations are made until everything is satisfactory. The designs are then sent to the cos-The important matter of lighting and electrical

effects is not dealt with until after the scenery has been completed, painted and set up on the stage, manded. The matter is then carefully discussed and arranged so that the apparatus will be ready by the time the earlier rehearsals are taking place."
The staff required by a Technical Director in such an institution as the Metropolitan Opera House is

necessarily a large one. He needs an able scenic artist with his assistants and an efficient carpenter with his assistants to complete the scenic arrangements as indicated in the models. The completed scenery is delivered over to the stage carpenter who has large body of assistants, and responsible for the running of the opera during rehearsals and per-formances. The stage carpenter has also under his control a body of carpenters who work all night, commencing their duties after the opera is all over, removing all the scenery used in the opera just finished from the opera house, and bringing from the various storehouses the scenery reonired for the next performance or rehearsal. The electrician is an important member of my staff, and he, of course, has a number of assistants. The Property Master and his assist-ants and the Wardrobe Mistress and her assistants are also extremely important. Then there is the engineer who is responsible for the heating and ventilating, and also for many of the stage effects is another necessary and important member. In all, the Opera House, when in full swing, requires for the technical or stage detail work alone about 185 people Thus far we have not considered the musical side

of the production. This is, of course, under the management of the General Director and the leading Musical Director. Very little time at best is at the disposal of the musical director. A director like Toscanini would, in a first-class opera house, with a full and competent company, require about fifteen days to complete the rehearsals and other preparations for such a production as Aids, should such a work be brought out as a novelty. A good conductor needs at least four orchestra relicarsale Pelleas et Melizande would require more extensive rehearsing, as the music is of a new order and is in a sense, a new form of art

IMPORTANT REHEARSALS.

While the head sausical director is engaged with the principals and the orchestra, the Chorus-master spends his time training the chorus. If his work is not efficiently done, the entire production is greatly suspeded. The assistant conductors undertake the work of rehearsing the soloists prior to their appearance in connection with the orchestra. They must know the Head Director's ideas perfectly, and see that the soloists do not introduce interpreta tions which are too much at variance with his ideas and the accepted traditions. In all about ten rehearsals are given to a work in a room set aside for that purpose, then there are five stage rehearThe musical forces of the Metropolitan Opera House make a company of two conductors, Messrs.

Armyo Toscanini and Alfred Hertz, twelve assist-

ant conductors, about ninety soloists, a chorus num

bering about one hundred and twenty singers, thirty

musicians for stage music, about twenty attendants. and an orchestra of from eighty to one hundred and

In the meautime, the General Director, the Stage
Manager, and often the Musical Director, have made

innumerable suggestions to the singers regarding

the proper historionic presentation of their roles

As a rule singers give too little attention to the

dramatic side of their work and demand much of

the Stage Manager. However, there has been a

great improvement in this in recent years. Prior to the time of Gluck. Weber and Wagner acting in

THE BALLET.

Signor Ludovico Saracco, the Head Ballet Master of the Metropolitan, has furnished us with the fol-

lowing facts about a part of the opera which un-

doubtedly attracts many people to the house. In

all there are about sixty-eight persons connected

with the ballet. About ten years of continuous

study are needed to make a finished ballet dancer.

Many have made very large fees for their services.

the opera was a matter for ridicule.

pular ballets of to-day are the

Coppetia and Syria of Deitles. The ballets from the operas La Gio-conda, Samson et Delila. Armido Mefistofele, Aida, Orfeo, L'Africaine

and La Damnation de Faust are also very popular.
The cost of the opera last year

at the Metropolitan Opera House was one and three-quarter million dollars. The number of employes

THE ETHDE

GRAND OPERA AS A BUSINESS. BY BOTH ST. CRAF.

(EDITOR'S NOTE,—Mr. Mobert Grain is the brother of Mourice Green, one of the most distinguished of operant surangees in America, and, in face, the one America of the Company of the Company of the Company of the time. Mr. Boilert Grun has been a monager of mony doubt guided americal artists and has written many interesting

Up to ten years ago grand opera, as a strictly

usiness enterprise, was so precarious that none of the impresarios who tempted fate with its direc-tion even hoped for profit, and, save in a few special instances, disaster was always recorded. It may he stored that the late Maurice Gran was the first of the intreped directors of grand opera, who died leaving enough for his funeral expenses.

Heinrich Conreid, who succeeded Mr. Grau, though it may be said that "his bed was made for him," lasted three years before the strain of oper-atic management took him to a premature grave. Oscar Hammerstein, in some magical way, seems be immune from the penalties which have be-

fallen his predecessors. Max Strakosch, and his brother Maurice—as well as Max Masetzek—during the 70's and a part of the 80's, passed through a series of vicissitudes. such as would to-day be regarded as fiction if placed in bold type, while the years which the doughty Colonel J. H. Mapleson gave to this precarious field The cause for this wide difference in the cost of giving Grand Opera lies in the seeming public desire for a plethora of stars in a single representation, and this desire was discovered, or, shall I say created, by this desire was unscovered, or, small 1 say treased, or the late Maurice Grau, when he presented his ideal cast of Faust, with the two de Reszkes, Maurel, Scalchi and Emma Fames

is possible to give a performance nearly every it is possible to give a performance nearly every night in an opera house, and the impresario is also night in an opers nouse, and the impresario is and enabled to send his artists to Brooklyn and Philadelphia, and thus add materially to his weekly income. Nevertheless as has often been demonstrated in recent years, the opera house may just as well of the world's greatest singers, presented build-tancously, will serve to fill the vast opera house. It has already been found necessary to dispense It has arready been found necessary to unprincipally with the popular price Saturday night performance There is every indication that within another five years permanent opera houses will be occupied

others; hence the hope of our impresarios that the salaries of singers, already at a point of danger. ngers, arready at a point of danges, will decrease does not seem based

ticularly in grand opera. The concert platform has had a menacing effect on operatie direc tion because of the opportunity and temptation it offers to the famous singer, as is denoted in the instance of Mme. Schumann-Heink who came here under Maurice Grau to the Metropolitan at an honorarium of \$250 a week and is to-day carning anywhere from \$3000 to-day carning anywhere from \$2000 to \$5000 in a similar period by giving song retule, while Madame Marcella Sembrich, while Madame Guarter of a century was the Metropolitan's brightest light, has at last hear instance.

hers upon the concert stage. Adelina Patti, who, at all periods of ner unexampled, an air person of the unexampled, and the person of the unexampled, and the person of the unexampled career, had an was reluciant to sing in remain in light, always honorarium of not fees than \$4000 a night, always was reluctant to sing in grand opera, and her coormous fortune said to be over ten millions caormous fortune—said to be over ten millions of dollars—is thought by some to have been created largely by concert-giving. Maddme Melba, who next to Pattl, has had the largest extraing capacity of next to Fatty two sex, also prefers the concert stage any singer of her sex, also prefers the concert stage. Emma Calvé had her largest honorarium in her carliest seasons at the Metropolitan, and is one of carliest seasons at the aterropontan, and is one or the four great stellar lights of opera who have not the four great stellar lights of opera who have not maintained their financial position throughout their stellar is due solely for limited reperiors.

> cessors of Patti, Meiba, Letragzmi, Calvé, Sembrich, Nordica and others, and who will take the place of Jean de Reszke, Tamagno and Catuso? The great Jean de Reigke, Tamagno and Caruso? The great name" will have to give place to "the great pro-duction," and the era of thousands a night to in-dividual singers, which may survive in instances where a great phenomenon is discovered, will give

It was with this east of the Gounod opera that the tide was turned at the new Metropolitan, and the era of the \$10,000 a night audience created. in recent years, the opera house may just as wen be closed as an operait anything that could be con-stituted as an off sight opera; and only a galaxy of the world's greatest singers, presented simulin nearly all the larger cities. Brooklyn and Boston have one now, with another promised; Philadelphia has two; Chicago will have two in another year; Baltimore, Pittsburgh, St. Louis, Cincinnati and Den-

> on a strong foundation. Only the best can survive in America, par-

last been induced to abandon the broader field-permanently, she has said-in order to avail herself of the golden harvest which is always

careers; this is use solely to her limited repertoire. It is simply marveloes how long Madame Calvé has It is aurappe to the practically but two roles to sustain endured with probability of two roses to sustain her—that of Carmen in Bizet's opera and Santuzza

Where will the singers come from to replace the Where will the singers come from to replace the ones who to-day can still Sonjure, though no longer in their youth? Where shall we look for the successors of Patti, Metha, Tetrazzini, Calvé, Sembrich, Sandina and others, and who will take the other street of the stree way to spectacular presentations of great works with all the roles in equal hands, with the orchestral and choral departments a feature as never before.



PROFILE OF THE PARIS CRAND OFFRA. (NOTE THAT THE STACE SECTION IS LARGER THAN THE AUDITOFILIM. ALSO NOTE THE IMMENSE SPACE CIVEN TO THE GRAND ENTRANCE STAIRWAY,)

in all is 600 MUSICAL ANCESTRY.

Iv is a platitude to say that the great pupils of one age are the great teachers of the next, yet it seems as if there is an aristocracy in music as well as in society. Of all musical ancestral trees the one founded by Haydn seems to be the most royal line. Haydn was practically self-taught, but his pupils included the mighty Beethoven. Beethoven taught hut little who was destined to be the musical "father" of many

Illustrious artists-Carl Czerny. The greatest of Czerny's pupils was Franz Liszt. Space will not permit mention of all the Liszt pupils, but they included Dr. William Mason-America's greatest piano teacher d'Albert, Rosenthal, Klindworth, Sauer, Sherwood, Siloti, Alexander Lambert, and others no less famous. Another branch of the "Czerny family" is that brought down to us through Leschetizky, the teacher of Paderewski, and of in-

numerable latter-day pianista. Another musical "family" is that of Clementi, whose pupils included Meyerbeer, Field, Cramer and Moscheles. Cramer and Moscheles were a prolific

source. Among the pupils of Moscheles were Mendelssohn and Grieg. Mendelssohn founded the Leipzig Conservatory, which has produced more musicians than one can think of on a long day, is no more important in music than it is in real life, for many of the world's foremost musicions have either been self-taught or had teachers of little prominence Among these may be mentioned Chopin, Wagner, Schubert, Raff, Spohr, Rubinstein, Verdi, Rossini, Offenbach and a host of others.

Do not be afraid to help your fellow-students, and when playing the part of "Good Samaritan" to other musicinus, do something worth while. "You file goople ready enough to do the Samaritan," said

only terminated through the erection of our modern only terminated through the election of our mounts opera houses, the founders of which were opposed to opera in the vernacular, yet fortunes were made in that field by Parepa-Rosa, Clara Losite Kellogs, Emma Abbott and H. W. Savage, while the only failure recorded was in the instance of Mrs. Thurber, who really made an honest and elaborate effort to present English opera on a scale of grandear equal to that which to-day obtains in our opera

profitably up to ten years ago, and its reign was

Henry E. Abbey, to whom the American public owes more than to any impresario, lost in one season \$250,000, and this, too, in the inaugural year of the present Metropolitan Opera House.

year of the present secreption open a roose.

It cannot be said that the public of this day, despite all the progress, is reveling in finer ensembles than those which characterized the stremous days of the Strakosch and Mapleson regimes. There are those who can recall the company at the Academy of Music, with Christine Nilsson, Anna Louise Carey, Signor Campanni, Victor Maurel, Victor Capoul, and dell Puente, which constituted the most superb gathering of called upon to welcome. Let these were neared at a scale of prices just one-half of what is to-day de-manded, and in the heyday of the gallant Colonel presentiation, surrounded by the best singers organization, automoted by the loss than \$30,000, whereas, Mr. Dippel recently gave out a sistement that \$80,000 was the total cost of conducting the Metropolitan Opera House at this time for a week

UNINESTAND once and for all and always remember that it is only at the price of constant work and conthat it is only as the poster of consumer work and con-tinual effort that man is permitted to acquire his tinual errors that man is permuted to acquire in-liberty, his morality, his worth and his grandeur, and horry, ms too anty, ms worth and use grandent, and by a progressive enrichment of his faculties and his



The distinguished French tenor, Charles Daimorts, might of called the "Distinguished German Trenor," alone by is no Wagaschin abager now before the public who is no Wagaschin abager now before the public who ally at bone is both Problem in the seems to be ally at bone is both Problem in the seems to be ally at bone is both Problem, the usual respilates note with which we have entonantly prefaced interviews is called here. Expending North.

"I AM glad that THE ETURE has asked me to talk upon self-help and not self-study, because I believe the efficacy of the latter in actual voice study. The voice of all things demands the assistance of a good teacher, although in the end the results all come from within and not from without. That is, the voice is an organ of expression, and what we make of it depends upon our own thought a thousand times more than what we take in from the outside "It is the teacher who stimulates the right kind

of thinking who is the best teacher. The teacher who seeks to make his pupils parrots rarely meets with success. My whole career is an illustration of this, and when I think of the apparently insurmountable obstacles over which I have been compelled to climb I cannot help feeling that the relation of a few of my own experiences in the way of self-help could not fail to be beneficial.

At the Paris Conservatory

"I was born at Nancy on the 31st of December 1871. I gave evidences of having musical talent and my musical instruction commenced at the age of six years. I studied first at the Conservatory at Nancy, intending to make a specialty of the violin. Then I had the misfortune of breaking my arm. It was decided thereafter that I had better study the French horn. This I did with much success and attribute my control of the breath at this day very largely to my elementary struggles with that most difficult of instruments. At the age of fourteen I played the second horn at Nancy. Finally, I went, with a purse made no by some citizens of my home town, to enter the great Conservatory at Paris my goal in the way of receiving the first prize for playing the French horn.

"For a time I played under Colonne, and between the ages of seventeen and twenty-three in Paris I played with the Lamereaux Orchestra. All this time I had my heart set upon becoming a singer and paid particular attention to all of the wonderful orchestral works we rehearsed. The very mention of the fact that I desired to become a singer was met with huge ridicale by my friends, who evi-dently thought that it was a form of fanaticism. For a time I studied the 'cello and managed to acquire a very creditable technic upon that instru-

A Discouraging Prospect.

"Notwithstanding the success I met with the two instruments I was confronted with the fact that I had before me the life of a poor musician My with the orchestra I was told that I had great pocketbook In my military service I played in the band of an infantry regiment, and when I told my

Horn at the Conservatory of Lyons. Lyons is the second city of France from the standpoint of pop-vision. It is a busy manufacturing center, but is rich in architectural, natural and historical interest. and the position had its advantages, although was away from the great French center. Paris. " opera at Nancy was exceedingly good, and I had an opportunity to go often. Singing and the opera and I had made my first accomintance with the stage as one of the boys in Carmer

A Tost That Failed "I have omitted to say that at Paris I tried to enter the classes for singing. My voice was appar-ently liked, but I was refused admission upon the



(Photograph Chaucistic by Atlanting CHARLES DALMORES IN MASSENET'S REPORTABLE

basis that I was too good a musician to waste my time in becoming an inferior singer, gracious! Where is musicianship needed more than in the case of the singer? This amused me, and resolved to bide my time. I played in opera orchestras whenever I had a chance, and thus became acquainted with the famous rôles. One eye was on the music and the other was on the stage. During the rests I dreamt of the time when I might become a singer like those over the footlights.

"Where there is a will there is usually a way. I taught solfeguio in the Lyons Conservatory as well as French horn I devised all sorts of home-made exercises to improve my voice as I thought best Some may have done me good, others probably were injurious. I listened to singers and tried to get points from them. Gradually I was unconsciously paving the way for the great opportunity of my life. It came in the form of an experienced A Famous Opportunity

"One day Dauphin heard me singing and inquired who I was. Then he came in the room and said to me. 'How much do you get here for teaching and playing. I replied, proudly, 'six thousand francs a year.' He said, "You shall study with me and some day you shall eurn as much as six thousend france a month.' Dauphin, bless his soul, was wrong. I now earn six thousand france every night

I sing instead of every month "I could hardly believe that the opportunity I had waited for so long had come. Dauphin had me come to his house and there he told me that my success in singing would depend quite as much

upon my own industry as upon his instruction. Thus one professor in the conservatory taught another in the art he had long sought to master. Notwithstanding Dauphin's confidence in me. all of the other professors thought that I was doing a perfectly insone thing, and did all in their nower to prevent me from going to what they thought

Discouraging Advice. "Nevertheless, I determined to show them that

they were all mistaken. During the first winter I studied no less than six operas, at the same time taking various exercises to improve my voice. During the second winter I mastered one opera every month, and at the same time did all my regular work-studying in my spare hours. At the end of my course I passed the customary examination, recrived the least possible distinction from my colleagues who were still convinced that I was nonsuing a course that would end in complete failure.

"This brought home the truth that if I was to get ahead at all I would have to depend entirely upon myself. The outlook was certainly not propitious. Nevertheless I studied by myself inces-santly and disregarded the remarks of my nessimistic advisers. I sang in a church and also sang in a synagogue to keep up my income. All the time I had to put up with the sarcasm of my colleagues who seemed to think, like many others, that the calling of the singer was one demanding little musicianship, and tried to make me see that in giving up the French horn and my conservatory professorship i would be abandoning a dignified career for that of a species of musician who at that time was not supposed to demand any special musical training. Could not a shoemaker or a blacksmith take a few lessons and become a great singer? however, determined to become a different bind of I believed that there was a place for the a singer. singer with a thorough musical training, and while I kept up my yoral work amid the rain of irony and I kept up my vocal work amid the rain of irony and derogatory remarks from my mistraken colleagues I did not fall to keep up my interest in the deeper musical studies. I had n'eeling that the more good music I knew the better would be my work in opera. I wish that all singers could see this. More singers live in a little world all of their own. They know the music of the footlights, but there experience ends. has been noolded into my life experience in such a way that it cannot help being reflected in my work

A Critical Moment.

"Finally the time came in for my debut in 1899. It was a most serious occasion for me for the rest of my career as a singer depended upon it. It was in Rouen, and my fee was to be fifteen hundred francs a month. I thought that that would make me the richest man in the world. It was the custom of the town for the captain of the police to come before the audience at the end and inquire whether the audience approved of the artist's singing or whether their youal efforts were unsatisfactory, I felt as though the greatest moment in my life had arrived. I had worked so long and so hard for success and had been obliged to laugh down so dealy a great volume of applause came from the house and I knew in a second what my future

"Then it was that I renlized that I was only a little way along my journey. I wanted to be the

ner, up to that time, had never been song by any French tenor, so I determined to master German and become a Wagner singer. This I did, and it fell to me to receive that most coveted of distinc-tions 'soloist at Bayreuth,' the citadel of the highest in German operatic art. In after years I sang in all parts of Germany with as much specess as in France. Later I went to London and then to America, where I have sung for six sensons. It has been no small pleasure for me to return to Paris where I once lived in pennry, and to receive the highest fee ever paid to a singer in the French capital.

The Need for Great Care

"I don't know what more I can say upon the subject of self-help for the singer. I have simply told my own story and have related some of the obstacles that I have overcome. I trust that no one who has not a voice really worth while will be misled by what I have had to say. The voice is one of the most intricate and wonderful of the human organs. Properly exercised and cared for it may be developed to a remarkable degree, but there are cases, of course, where there is not enough voice at the start to warrant the aspirant making the sacrifices that I have made to reach my goal This is a very serious matter, and one which should be determined by responsible judges. At the same time, the singer may see how possible it is for even experienced musicians like my colleagues in Lyons to be mistaken. If I had depended upon them and not fought my own way out I would probably be an obscure teacher in the same old city, earning the munificent salary of one hundred dollars a month.

Fighting Your Own Way

"The student who has to fight his own way has a much harder battle of it, but he has a satisfact on which certainly does not come to the one who has all of his instruction fees and living expenses paid for him. He feels that he has earned his success and by the processes of exploration through which the self-help student must invariably pass he be-comes invested with a confidence and I know feeling which is a great asset to him. The main thing is for him to keep busy all the time. He has not a minute to spare upon dreaming. He has no one to carry his burden but himself, and the exercise of carrying it himself is the thing which will do most to make him strong and successful.

"The artists who leap into success are very rare. Hundreds who have held mediocre positions come to the front, while those who appear most favored stay in the background. Do not seek to gain eminence by any influence but that of real carnest work, and if you do not intend to work, and work hard, drop all of your aspirations for operation

SIGHT READING FOR THE LITTLE ONES BY BOSA LOUISE BARROWS.

Most teachers are familiar with the phrase, "I shall be glad when my child can sit down at the piano and play a piece right off at first sight." It is surely not out of the way for the parents of our omils to expect that much. Modern teaching methods, however, demand careful study of each piece, and it is usual nowadays for a pupil to learn a piece one hand at a time

Where this is done, some practice should also on thick sheets of paper, and at each lesson to hear the pupil play one at sight, both hands to-gether. This piece should be taken home and pracriced once or twice each day. If the piece is played gilt star At the end of ten lessons the pupil who

This method has been tried, and found more sucliked the "star" idea very much indeed, and the rises so as to be able to read more quickly

AN ALPHABET OF OPERA COMPOSERS.

The following list of opera composers by no means includes all those who have written operas since the little group of Florentine noblemen in the sixteenth century made the first attempt to revive the Greek drama. Only those composers have been selected who made their impress on the age in which they lived, drama. Only those composers have occur stated and interested. The opera chosen as representative of each composer by no means represents that composer at his best in a strictly musical sense. It is the each composer of no include reposition of the composer in the popular estimation. For instance, out of opera which is most closely associated what is composed to the ground public in Tambalizon. For instance, out of all the Wagner operas, the one best known to the general public in Tambalizor. For one person who could give you the "sword motive" from Die Welliere, probably a hundred could whistle Star of Eve from Tambalizor. Simplifyity there are thousands who are familiar with the Alizeree from Verdis, Il Trendutor who are not aware of the existence of Otello or Alda, though most cultivated austrans, hold these latter in for higher esteem.

	works in far higher esteem.	
	COMPOSER WHISE FORM. MOST POPULAR OPEN. PRODUCED.	
		1876
	d'Albert, E. (1982-1871) France Fra Diavolo Prague, Auber, D. F-E. (1782-1871) France Fra Diavolo Paris,	1930
	Auber, D. F-E. (1882-1891) France La Mascotte Paris, Audran, E. (1842-1901) France La Mascotte London.	1000
	Balfe, M. W (1808-1870)	1042
	Balle, M. W. (1804-1870) Meaning Girl London, Brethoven, L. V. (1770-1827) Germany Fidelio Vienna, V. (1801-1815) Siefly Norma	1000
	Beethoven, I. V. (1770-1887) Germany Pidelio Osionom Bellink, V. (1801-1885) Siefly Norma Vienna. Berlinc, H. (1803-1899) France Benvenuto Cellinj Millan, Bivst G. (1888-1875) France Carmen Paris, Deriver G. (1888-1875) France Carmen Paris,	1000
	Berliot, H. (1803-1869) France Benvenuto Cellinj Anian, Bisct, G. (188-1875) France Carmen Paris, Boischien, F. A. (1973-1834) France La Dame Blanche Paris, Boirto, A. (182) Italy Melistofele Paris,	1825
	Chernblini, M. L. (1804-1812) July Abe Water Carrier. Faris, Converse, F. S. (1871—) U. S. A. Pipe of Desire. Paris, Cornelius, P. (1824-1874) Germany The Barber of Bandant Boston,	1900
	Cornelius, P. (1824-1874) Lermany I. he Barber of Bagdad Boston, Damrosch, W. J. (1862—) Germany The Scarlet Letter. Weimar, Debussy, A. C. (1862—) France Pelleas et Melisande, Boston,	1000
	Danrosch, W. J. (1852—) Germany The Scarlet Letterson. Weimar, Debussy, A. C. (1862—) France Pelks et Melisande. Depote Delibez, C. P. L. (1886-1891) France Lakemé Paris, Donizetti, G. (1972-1888) Italy Loctá di Lammetrinor Paris, Paris, Paris, Paris, Paris, Paris,	1006
	Deliber C P I (1836-1891) France Lalered Atcligande Design	1002
	Donizetti G (1797-1868) Italy Luria di Longo Paris	1883
	Delibes, C. P. I. (1886-1891) France Lakené Paris, Doniretti, G. (1797-1888) Italy Lucia di Lammermoor, Paris, Flottow, F. V. (1812-1883) Germany Martha	1963
	Denizetti G. (1797-1888) Lucia di Lammermoor. Paris, Flotow, F. V. (1812-1883) Germany Martha Naples, Glinka, M. I. (1804-1887) Russla A Life for the Czar. Vienna. Globel, C. W. (1714-1787) Germany [Pshigenie en Audide. S. Peterskip.	1847
	Glyck, C. W (1714-1787)	1836
	Glinka, M. (1941-1877) Nussia A Life for the Carr Vienna Glinka, M. (1947-1878) Germany Islique en Aulide St. Petersbig Goldnark Gliss Austria Die Kornigen von Saba Paris, Gorand, C. (1948-189) France Falle France France Falle France France Falle France France	1779
ı		
1		
	Herbert, V (1859	1710
	Handel, G. F. (1685-1729) Germany Rinaldo Partis	1910
	Humperdinck, E. (1854—) termany	1931
	Leoncavallo, R	1893
	Lorizing, G. A. (1801-1831) Germany Czar and Carnenter Milen	1892
Ŀ	Lally, J. B. de. (1903-1904) Armide et Renaud Leinzie	1837
	Corners Corn	1685
Ê	Luly, J. B. de. (1933-1997) Luly Variable Carpenter, Millan Marsdort, H. A. (1973-1898) Cermany J. Mars Heiling Marsdort, P. K. (1973-1998) Cermany J. Mars Heiling Marsdort, P. K. (1982-1998) Cermany J. Mars Heiling Marsdort, P. K. (1982-1998) Cermany L. Marsdort, P. K. (1983-1997) Cermany L. Marsdort, P. K. (1983-1997) Cermany L. Marsdort, P. (1983-1998) Luly J. Gurramento Particular Marsdort, P. (1983-1998) Luly J. Gurramento Marsdort, P. (1983-1998) Cermany L. M. La Hage, M. Marsdort, P. Germany L. M. La Hage, M. M. M. Marsdort, P. Germany L. M. La Hage, M.	1833
t	Milled W. N. (1263-1817) France Local Rome, Rome	1890
	Alexan, Dr. Alexan, Dr. Alexan, Dr. Alexan, Dr.	1894
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5	Accepted Accepted	1837
t	Monteyerde, C. G. A. (1267-1643)	1898
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1	Nevin, A. F. (1871—) U. S. A	1608
1	Nicolsi, O (1810-1849) Germony Merry Wives Prague,	1787
0	Offenbach, J	1907
	Parker, H. W. (1803—) U. S. A. Mona Berlin, Berlin,	1849
	Peri, J. (1890-1903) Raty Entridice Paris	, 1880
	Precini, N	1912
	Particular (1814.1886) July Chimes of Normand, Horence,	1600
	Post included (1958) link 1a Gioconda Paris	1781
	Paccini, G. (1698-1695) England Alidame Butterfly Paris	1877
T	Control Cont	1004
•	Rossini, G. A. (1792-1868)	1904
e	Saint-Sacns, C. C. (1835—) France Samuon and France Paris	1097
5	Smetana, F. (1824-1884) Bohemia The Roston Delilah Paris	, 1739
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	Strauss, J. (18) (1864—) Germany Salome Paris Prague	1800
0.	Smrtan F	1074
	Tschaikowski, P. I(1840-1893)Russia	18/4
0	Thomas, A. (1811-1895) Germany Migraco Duégia London	1900
f	Verdi, F. G. (1813-1901) Italy Alignon London Verdi, F. G. (1813-1883) Italy Ill Troystore Moscow Wagner, R. (1813-1883) Germany Tanaka	1070
9	Wagner, R. ([813-1883]) Germany Tannhimmer Tannhimmer	1866
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NAMES OF THE NOTES AN OLDER LANGUAGES.

MUNICIPAL in their redding may encounter names of notes which seem to baffle their understanding to the control of t Mesocians in their reading may encounter names of notes which seem to loafile their understanding. The names of notes employed in England, for instance, are rarely understand by American musicians. The davefore, is well worth preserving. AMERICAN ENGLISH GURMAN

Whole Note Half Note Quarter Note Eighth Note Sixteenth Note	Semibrere Minim Crotches Quaver Semi-quaver	Ganznote Halbnote Viertelnote Achtelnote Sechzehntelnote	Semilireve Semilireve Blanche Noir Croehe Double Croehe	Semibrev Bianca Nera Croma Semi-cror
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and Employ

By PERLEE V. IERVIS

"I flave been studying the piano for many years, never expecting to have to teach. Family reverses have forced me to earn my own living, and, having secured a few pupils, I am at a loss as to what to do at the first lessons. If you, through the columns of THE FUNY, will help me with some advice, I shall

be very garden."

This query from a correspondent furnishes an excellent test from which to pench a little sermon.

This query from which to pench a little sermon, and one of season, tire to imperse spot ill popils,
it is that their market may some day serves a a nearm one of the server of the

Il it not short sufficient jp learn to play well; not short sufficient jp learn to play well; not should be finishler with the foundation principles of the sufficient principles of the suffi

GETTING THE GOOD WILL OF THE PUPIL.

Regardless of any method you may have studied, however, there are five things that you should do, or begin to do, if you expect to be a successful teacher. First: You must get the good will and esteem

of your popil. How you are to do this sobody that yourself can tell; be demant of perconality is here the controlling factor. Children are close observers, and their first lampracious are very close locative; and their first lampracious are very close locative; for the locative in the lamps of the locative interference in exceedingly say to either make or may or future success with that popil. If the truth were known, possibly more theoreticated teachers were known, possibly more theoreticated exceeding the lamps of the

SECURING THE PUPIL'S INTEREST.

Sexous: You must interest your pupil, and you will never do this by gridup for a fonce when the code for bread. The reason matic sites is the code for the code for bread and the code for the code for

to interest a child in music study is to do it at first

Now, do not understand by this that technic is an enimportant thing; you want all you can nossible eet, and then-some more! But technic without strong interest is dry busks, and valueless at that. Two of the most vital things in music study-how to think and how to practice-can be learned from a nices without the use of an exercise of any kind. In addition to this, the names of the notes, their position on the staff and keyboard, note values, time. and as many other things as a child ought to be taught in the first few lessons, can and will be learned more quickly from a little piece chosen from. say, the Ones 575 of Behr than by means of any series of exercises, because the element of strong interest in the niere is always present. After an interest in the piece is always present and interest is aroused the technical work can gradually be introduced, and as a general thing you will find it practiced more cheerfully than if given in the

TRAINING THE PUPIL TO THINK.

Tunes. You should teach your pupil to fishe. It is in a shill and has never satisfied before, this is conspiratively easy to do. If also be a genumine or the pupil to the credit, leaven help youlf to you have a sufficiently distilled the pupil to the p

Do not make this mistake. It is not remay to yet to a poil at very knam, "This, fishe," or yet to a poil at a leaton what you can possible to the poil at a leaton what you can possible to the poil at a leaton what you can possible to the poil at a leaton what you can possible to the poil at a leaton what you can possible at a poil at a leaton what you can possible if you do a that poil will sharpy depend spoon yet at a poil at a poil at a leaton what you can be a studying a new pleet, play a note till at heas foret amend it, the forger that is to play it and the tuesd man what when the play a possible to the like her do with our a fair and a leaton of the leason. Ull it has become a bold it her possible. As and that we have a leason of the possible to the possible to the have more difficulty, for it does not consider you will have more than the possible to the possible to the possible to be thinks, or if it does the reference of it does not

TRAINING THE PUPIL HOW TO PRACTICE.

Fourne. You must teach your pupil how to practice. Dr. William Mason once told the writer that in all the hundreds of pupils who had studied with him, the number who knew how to practice could be counted on the fingers of both hands. Things have improved since that remark was muck bot it in the improved since that remark was muck bot it in the provent. "Practice the was muck bot it in casts. The provert, "Practice where practice still exists. The provert, "Practice where practice makes perfect, no other kind ever does. Now, if you will been in mind the object of practice; you will better understand what correct practice is. The best playing, or the technical part of it, at least, is purely automatic, or, to put it in another way, is a series of finger, wrist or arm habits

These habits are formed, as are any other habits, by many renetitions of the same act, made in precisely the same way, and without the least variation from the prescribed order. Now, the object of all practice is to build up these playing habits bence ou will see that practice that includes mistakes of any kind is worthless, as, in so far as it induces a habit at all, it is a habit of falsity. Five repetitions of a passage without the slightest error in notes, finger ing or touch will do more good than five hundred made in "any old way" Now, if you have taught your pupil to think each note before playing your have already established the habit of correct practice: it only remains to secure a sufficient number of repetitions, a somewhat difficult thing to do, as many pupils are averse to playing a passage more than four or five times. Possibly the article, "Sugar Coating Exercise Work" (in THE ETURE for November, 1908), may help you at this point. FIFTH: You should establish proper conditions

of nerve and muscle in your pupil; by proper conditions is meant freedom from contraction of the muscles that are not in use. This condition is very onsly termed looseness, devitalization, or what not. Now, the proper time to start this is at the very first lesson; if this be done you will have little or no difficulty in giving a child a familiarity with right and wrong conditions that will last through life This is the most critical point m a child's technical study, and it is the one at which an imperfectly equipped teacher always fails. In establishing this condition you will find nothing so effective as the Mason two-finger exercises played with the hand and arm touches as described in volume one. "Touch and Technic." Do not attempt to teach these, however, unless you thoroughly understand them your-In connection with these you may get some help from the article on "How to Acquire a Loose Wrist" (in THE Error for June, 1908).

Wrist in a me arther for june, 1989.

Now, if you can manage to accomplish these five things during your pupil's first year of study, we teachers who may fall heir to some of your pupils will assuredly rise up and call you blesaed.

WRITE IT DOWN.

ST LUTIE BAKER GUNN

Many of the brightest, most original and most helpful ideas come to the teacher during the actual work of instruction. These are the gens of real experience, but unfortunately teachers fall to recognize them at their true worth. They constitute no inconsiderable part of the teacher's pedagogical wealth if they are preserved.

For Instance, the teccher it continually confronted with new problems in sakel playing. At some lesson she will see at a plance open problem, and which will greatly improve the pully as principled, which will greatly improve the pully as work. The thought comes like an inspiration, like a work arise invention. Many thoughtless teachers might let it pass unnoticed. It should be investigated to the very foundation of the idea, it should be poor dered over, it should be worked out, amplified until the teacher has a complete working idea of how to

and we have a supply the same principle in other analogous cases, anophy the same principle in other analogous cases. Supply the same principle in the write it down. Mr. William Shakespare plan is to write it down. Mr. William Shakespare plan in the same principle in the princi

By all means, get a pod and a pencil and work with yourself. Fluid out what your opinions regulare. All teaching is a school, a school for the teacher. Unfortunately may teachers do not at tend to their school work—do not do the homework necessary—and then wonder why they do not progress as teachers? The reason is wrated inter-cet, wasted thoughts, wasted time, wasted carety. Every lesson should get you just as far shead in your work as it does the pugh!

THE ETUDE

Study Notes on Etude Music By PRESTON WARE OREM

MARCH OF THE INDIAN PHANTOMS-E. R. KROEGER.

This is one of Mr. Kroeger's most recent works He is using it in his piano recitals with great success. It is a bit of modern impressionism which will require very careful interpretation. The creaced and decreaced in particular must be handled skilfully. The left hand must suggest the rogue mystic drumming of the Indian tom-tom The middle section must be rendered in the style of an ecclesissical chant. The harmonies of this pince are ultra-modern but quite in keeping with the scene that the composer is endeavoring to por tray. It is a fine concert number and should be used extensively.

GERMANY-M MOSZKOWSKI

One of Moszkowski's earlier works On 23, entitled From Foreign Parts, has had a great popular-This work, originally for four hands, consists of a set of pieces, chiefly in dance-form, intended to embody the musical characteristics of various folk-sone. As arranged for plane sole this number has proven more than acceptable. It is seldom that a four-hand piece makes such an effective solo-In this case one would never know that it had ever been a four-hand piece if not told beforchand. MARCH OF THE LEGIONS-G. KARGANOFF. This is a piece of the "grand march" type by the

well-known Russian composer, Karganoff, arranged and amplified by Mr. J. H. Rogers. It will make a tuneful and dignified recital number as well as a fine chord study for an intermediate grade pupil.

GAVOTTE IN D-L S. BACH. This is one of the favorite movements from the celebrated cello sonata. It sounds extremely well

in the pianoforte transcriptions. This is one of the pieces that will never grow old—a true classic. When surfeited with newer works, one returns to those perennial favorites with renewed interest and VALSE MIGNON-C. BOHM.

Good melodies may always be expected from the composer of Still as the Night and so many other attractive songs and piano pieces. This veteran of Herr Bohm's latest works taken from a set of Herr Bohm's latest works taken from a set of acter, and suitable to he used as a drawing-room piece. Play it gracefully and with freedom.

IDEAL MAZURKA-L, RINGUET. M. Ringuet is always a welcome contributor. ilis works display a certain delicacy and grace and originality of invention. His Ideal Mazurka, under the hands. It should be played with fire and

PRIMROSES-W. ROLFE. Mr. Rolfe is a successful American composer who is known chiefly through his charming waltzes.

FLUTTERING BUTTERFLIES-I. BRAECK-

This is a quick walts with a running theme in egith notes. The writer is a young and promis-ing Belgian composer who is new to our readers. This piece should be played in strict time with

MARCH OF THE HOBGOBLINS-H, NECKE by a well-known writer of interesting teaching Schminner's Jayons Pensant of giving out the theme in the left hand. This is an effect which always appeals to young piano students. MAYRELIS G RATHBUN.

Mr. Rathbun excelled in teaching pieces of intermediate grade. Maybells is an excellent example of his work. This is a lively caprice polka which will require nimble fingers and a finished style, but which, nevertheless, is quite within the attainments of the average pupil of intermediate grade. This piece should go well at recitals

FAUST WALTZ (FOUR HANDS)-CH.

Faust, one of the most popular of operas, is a veritable mine of melody. The "waltz" is a justly famous number which contains all the good qualities that a waltz should have. As this is an execute number in the opera, employing all the reactions member in the opera, employing all the choral and orchestral forces, it lends itself well to four-hand transcription. It is very brilliant, al-though easy to play, and should go with a lively

BY THE SEA (VIOLIN AND PIANO)-F. P.

ATHERTON The many admirers of Mr. Atherton, whose com-positions have appeared in THE Errors frequently: will be glad to see him pictured and to learn something of his career on another part of this page. By the Sea is a lovely burearolle for violin which must be well played in order to be thoroughly effective. It is not difficult, but it demands a tasteful rendition and fine tone production. The piano part is far more interesting than the ordinary accompaniment to a violin piece of this grade. Note especially the rippling figure in the right hand of the piano part as the violin takes the return of the theme as a G string solo. This is a real poetic Entemble players as well as soloists will rniov this number

SHORT POSTLUDE IN G (PIPE ORGAN)-E. S. HOSMER.

Church players in particular will find this a very useful piece. Good postindes of convenient length of moderate difficulty and pleasing character are really scarce. This one fills all the requirements.

Mr. Hosmer is a successful American composer and a practical organist. The registration suggested will suit most organs.

THE VOCAL NUMBERS

Waltz songs, if well written, always make at-tractive solos for light, flexible voices. They are excellent also for study in style and rhythm. Mr. Wooler's Winter Bells should equal in popularity his other very successful waltz song. Springlime, If the alternative text be used, this song, under the title Wedding Bells, will prove available for use at weddings. There is a constant demand for songs for this purpose.

It is interesting to know that the two song com posers, Julian Jordan and Jules Jordan, are twin brothers. Jules Jordan has been represented fre-mently in The Error in the past, but this is the first appearance of a song by Julian Jordan. Each of these composers has had a number of successes Mr. Julian Jordan's "The Song Divine" is a melodions and singable number which should prove useful for a number of necasions. It will be sure to

THE artistic temperament is not necessarily excesexcuse her faults because she "had an artistic temperament and could not belp st." whereas the truth

ARRESTS OF THE PARTY OF THE PAR Well Known Composers of To-day



This composer of so very many melodious compositions is well known to many readers of Tar. Error. It is with deep regret that we relate that this musician, who has done so much to add to the brightcan, who has bone so since to and to use origin-ness and happiness of the lives of others, died on June ness and happiness of the lives of others, used on june 30, of last year. His personality was most engaging, 30, of 1881 year, and personners was most engaging, and he had innumerable friends, who admired his and ne man manneymore cromes, who summer ma-fine character. Practically all of his best-known compositions appeared first in this magazine Mr. Atherton was born at Virden, Illinois, January

4, 1868. His father was a teacher who, in the office 4, 1808. Fig. ratner was a teacher who, in the omee of president, did much to build up the State College of Pennsylvania. He entered this institution with the of Pennsyrvania. At concrete time monthstoon with the class of 1889. He had always evinced takent, and had excellent instruction, which enabled him to hold positions as organist and the director of the State Coltege Orchestra. He taught piano and violin, and directed orchestras in many parts of the Eastern States. in 1897 Mr. Atherton enlisted in the regular Army, In 1897 Mr. Atherton enhsted in the regular Army, and served gallandy in the Spanish-American War. The exposure of army life did much to undermine his somewhat delicate constitution, and led to his

His best-known compositions are Croten of Tri-His bert-known compositions are: Croten of Pri-mach Military March, Manusch di Ballet, Morrie Dance, Sun Shower, False Caprice, New Prigalest Dance (four hands), Mr. Atherton's pieces for violin and aroung are among the more than the property of the pro-Dance (four hands). Mr. Atherton's pieces for vious and piano are among the most successful of the type. Among them are Andalouse Recrease, Cradle Tarantelle, Spring Song and

DONIZETTI OF SCOTCH DESCENT. These is nothing about the name of Donizetti at

THERE IS BOURING SHOPE I THE BANK THE PROPERTY OF THE PROPERTY first sight to associate it with the land of Kills, yes nevertheless, the composer of Lacia di Lommeruno the orandom of the composer of Lacia di Lommeruno de la composer de la perettheless, the composer of Lucia di Lammerune vas the grandson of a native of Perth-hire. Scoting the British army to the Last was beguined into join the British army to the Last was beguined into join the British army to the Last was beguined into join the British army to the Last was beguined into join the British army to the Last was a second of the period o land, named tzett txett was beguiled into jour ing the British army by the fuscinating gamer of a recrulting-sergeant and was descripted to the ig the stritten army by the fractioning glamor or recruiting-sergeam, and was drafted to Ireland was taken prisons. a recruiting-sergeant, and was drafted to trelans-the was taken prisoner by General La Hoche whee He was taken prisoner by General La Hoche when the French invaded treland, and La Hoche when soldiering, entered the General and being aweary of the French invaded Treland, and being awenry wooldiering, entered the General's service. Eventually, and wastern's service. Eventually soldiering, entered the General's service. Eventually name was changed to Danty and married a lady of snuk, 115 he dritten to many, and married a lady of rank, In-name was changed to Ponizetti, and by this name his grandson became famous. as grandson became famous
The Scottish ancestry of the composer shows
self in Luciu of Lanimosa, the composer shows.

the occurse assessing of the composer show-itself in Lucia of Lammerman which, of course founded on a Scotch strong itself in Lucia di Laminermone which, of course though Italian influence and in Deep Paragoli angle founded on a Scotch theme and in Dea Parguentition Italian influences undoubtedly predominate and the property of the prothough Italian influences undoubtedly predominate duced few composers of hos It is a curious, fact that while Seviland has pro-duced few composers of her own, there are at least three musicians of the histories and the are of

duced tew composers of her own, there are at less three unwisians of the highest standing who are of the highest standing who three unsicians of the highest standing who are v. Scotch descent—Donizetti, Grieg and the American

VALSE MIGNON

CARL BOHM, Op. 396, No. 5



FAUST WALTZ Arranged by W. P. Mero Secondo CH. GOUNOD Copyright 1912 by Theo . Presser Co.

THE ETUDE

Arranged by W. P. Mero FAUST WALTZ



Secondo





THE ETUDE IDEAL MAZURKA







THE ETUDE

MARCH OF THE LEGIONS



THE ETUDE To Mr. Rand Dunham PRIMROSES





MARCH OF THE HOBGOBLINS





MADCH OF THE INDIAN PHANTON



THE ETUDE

GRACIEUX PAPILLONS











SHORT POSTLUDE IN G



Copyright 1912 by Theo. Presser Co.

WINTER BELLS*





126

Words and Music by





ORGAN ACCENT.

2.1. How can accret the most periods of the organ 2.1 keVs and accret the most periods for several varies, but here of the first periods for several varies, but here difficulty in playing on the occasion of the several varies, but here and she than 1.1 class more vised easy some of the several varies of the several variety of the variety of variety of the variety of th

Accent cannot be produced on the ordinary organ by a more emphatic stroke. The effect of accent that gives life to organ playing. One reason for the quite prevalent distaste for concert organ playing has been exceedingly lum-drum effect, produced by the average player being ignorant of the means of producing accent. In certain classes of organ music, the composer prepares accents by filling up the harmony of the eliords on the accented beats, so that these are more sonorous and full. Accent in some cases is effectively produced by shortening very slightly the chords on the beats preceding those which are to be accented. Then again an infinitesimal delay of a melody note also makes empha-Also in running passages an infinitesimal holding of notes on the accented beats produces secents. These effects must be skilfully managed. however. If not the music becomes rediculous, is difficult to teach an organist to do it properly unless he has the artistic sense of it born in him. I have sometimes worked weeks with a pupil trying to get him to make the effect correctly, but in the end, wrongly making a dotted note of the accent was as near as he could get to it. Others will seemingly get it after infinite drill, but lose it after dropping the piece for a few months, and never be able to get it on anything they take up by them-You will readily perceive, therefore, that selves. these are not effects that one can easily learn without a teacher.

The only way I can account for the condition mentioned in your second question is that you are not sufficiently advanced as a player. Constant practice for a number of hours daily for months is the only solution I can offer, said practice to be intelligently directed. The reason the singers do not like your playing is that you do not follow them with freedom and accuracy, but give the impression of being a constant drag upon them, when you should give them the feeling that they can lean upon you. Playing right along in accurate time will not always do when accommanding singing. The organnot always do when accompanying singing. it must also be a musician, and generally has to pro-vide the musicianship for all his singers.

POSITION AT PIANO.

POSITION AT PIANO.

I have two new pulls back from the plane and had their even striple, without the plane and had their even striple, without break at the "Position they sit on a rather bild" in other rathers touch signific, etc. is also support touch signific, etc. is also support touch signific, etc. is also support touch significant to the property of the property of the position of the posi

The correct position at the piano is that which is most conducive to convenience in playing. far back means an awkward reach if the left hand has to reach high on the treble keys, or the right far down on the bass. To sit too close renders it far down on the bass. To sit too close renders it martically impossible for either hand to pass by Tractically impossible for either hand the average best position will be that which permits the arm to drop freely by the side with elbow a little forward of the perpendicular elbow a fittle forward of the perpensional the board. If higher there will be an incline from the elbow to the hand which will interfere with the proper action of the finger in striking the keys. Players who acquire this position inavariably get in the habit of punching the keys with an impulse from back in the arm. Make an object lesson for Protestelf as follows: Place the hand in the natural transfer as follows: Place the name in the elbows on the keys, and the elbow on the key level. The natural action of the fingers

depresses the keys. Now raise elbow making an incline of the forearm, keeping the fingers in rounded position as before, held as rigidly as if of iron You will note that the fingers now point off the edge of the keys (unless you do as most pupils do when requested to perform this experiment, viz., let the fingers leave the rounded position originally formed), and if you make the natural finger motions, they will strike across the edge of the keys making no blow on them Now let the tips of the fingers fall towards the black keys directly over the keyboard, and you will note that the most nataral impulse in order to produce a tone comes from back in the forearm. There are some people, however, who are so small of stature, that their short arms can not readily assume any other position than one leading directly in a straight line from shoulder to keys. You will have to learn to exercise your best judgment in regard to such eases. Meanwhile teach you pupils that the most natural and comfortable position is the one that will be the most "stylish."

PRIVATE RECITALS "Although I have conducted gapple recitals in schools, yet I and at never consistent patractely, recital in any bears. I have for pughs patractely, recital in any bears. I have for pughs I can de-prod upon to take active part. Is I a good less to have a large and estall quoid pure a match in the pugh of the patracted of the pugh pugh if more them on? I ell contoners for the fraction to play?"—W. F. A.

In a general way there is no difference in the manner of conducting a school or private punils' recital. It should be arranged in accordance with the material you have to do with. First decide how long you want the recital to last, and arrange your program accordingly. Whether a puril plays one or more pieces will depend upon whether he or she plays a single long piece, or a group of shorter ones. If the pupil plays a complete sonata or son atina, for example, that should suffice. Then again a small papil may play a group of short nicees. nerhans not more than a page long each. If you have ten pupils, and an average of five minutes each is allowed, your recital will last a little more than an hour, computing the waits between numbers, an group, computing the water between numbers, pupils coming and going from piano, etc. One hour is long enough for an audience to listen to music of an elementary character. Frequent recitals with short programs will arouse more interest, and hold the attention of your andiences better than oceasional recitals with long programs. The work of with that of those who are more advanced. Elementary pupils should play first, the more advanced work following the simpler. Whether the teacher plays or not is entirely a matter of his or her own discretion. Conditions and circumstances will gen-

"HARMONY WITHOUT A MASTER."

"THE REGION WITHOUT A MASSIER."

"I am jewelty years old. There softe taked, store knowledge of formum and counterpoint, and finishly with some of the works of the great massles. In it possibles for me to learn, without a treatier, to compare straight players for the plane, surject jet? If so, what books would you admiss me to user."

8. 8

This is something no one can answer, for no one can measure your intelligence in an off-hand way at a distance. The average student makes a failure more than an average intelligence, industry and ap-It is said that Schubert's training in harmony was small, and that he was planning to undertake the study of counterpoint, in which he had no training, one is a genius, however. Many people have composed such music as you mention who have had cannot tell until after you have tried. Books that

will be invaluable to you in this connection are: "A System of Teaching Harmony, and Key to Same," by Dr. H. A. Clarke. The key will only be an injury to you, however, unless you conscientionsly work the exercises out in at least two ways before referring to it. "Counterpoint, Strict and Free," by the same author may follow this. With the harmony study you will gain great help from "Construction of Melodies," by Schwing. You can also call a great many practical hints from "Theory of Interpretation," by Goodrich. The hints that one picks up from indirect sources are often of the utmost value.

TREBLE AND BASS.

HAVING read a number of articles in the Round Table in regard to teaching the treble and bass clefs I would like to add my experience, feeling that if other teachers will try it they will have no further trouble. For example, I take children of any age and, seating them at the keyboard, I begin to teach them the notes, up and down at the same reading. By the time they have learned one elef they have learned both. I always see that their first sheet of music makes use of both clefs. I very seldom have any trouble with any pupil beginning under my instruction, for why walk the same road more than once? I make them read the bass notes on lines and spaces first, first upwards, and then downwards. Then I have them teach me the added lines and spaces. It pleases them to think of teaching. I have recently taken as a new pupil an adult lady who has been studying four months, and does not yet know any of the bass notes. Also, why do some teachers wait a year before taking up the scales? A young lady has just begun with me who studied for a year with another teacher, and she has never yet taken her first scale. I have one little pupil ten years old who can go through all the major and minor scales without trouble, and the bass clef as well as the treble.

COURSE OF INSTRUCTION.

COURSE OF INSTRUCTION

That been required to open a stately is a small

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Opening a studio in an adjoining town is purely a of time you can spare from your city studio. If you fear that such a move might cause you to lose standing among your city elicatele. I can only say that your fears are quite groundless. It is a practice that is very common among some of the foremost teachers tery common among some of the transmist Remers it will prove beneficial in extending both your mann-and influence, and should your city patronage grow to the point where you can no longer keep open your studio in the neighboring town, it will have established your name so that talented pupils from the village will come in to study with you in the city. thermore, by that time you may have some brillian pupil who has shown fine teaching capacity, who desired a greater opportunity, who can be placed in charge of the village studio. Taking everything into constion, your establishment of the village studio will be

Every teacher has to first acquire his experience, and a list of grade compositions to be used in teaching is one of the most important departments of work. I cannot recall a book that will give you this informa-

Your course of study is an excellent one. As to the emission of studies, you will learn best by experience what pupils need not do all the studies. Some pupils are so bright that many omissions may be made; studies already used, or by using studies by another composer of the same grade of difficulty. The "Standdoes not contain all the work that it necessary to be done in any given grade, except perhaps the partier ones. When a student shows signs of faltering m any portion of one of the books of the Standard (ourse" it indicates that more ctude work in the same nieces in this collection. I should suggest that you defer taking up the series of Bach compositions made

the student is well along in the grade. He should have acquired sufficient facility so that it does not take him too lone to learn them. Their idiom is no very different from that to which average pupils are accustomed that they should at once be able to learn the notes with a fair degree of facility or like many others, they will become discouraged with Bach. Furthermore, you have repeated studies of the same degreeof difficulty, in later grades. If you complete the work in the Czerny-Liebling collection you have done all the work in Czerny's Opus 239 that is necessary. The "Standard Course" progresses to pieces of a greater degree of difficulty than you have indicated in the etndes to be used.

FINGERS AND EMBELLISHMENTS. FINGERS AND EMPELLIFIMENTS.

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The similar to the fourth singer at the inst join, oursing it is present to the side of the tips. The similar towards unblacked which capitals at it has been sent to the district of the side of the si

1. This is a physical deformity, and this department is unable to suggest a cure. A good surgeon might be able to give you advice. Constant manipulation might help, but if the finger is so bent by nature it will be difficult to make it straight.

The Embellishments of Music. by L. A. will give you all the information you need. The sub ject is treated with great fullness from the those of Bach to the present day. An article upon this subject, by Dr. Riemann, a leading German authority, has been well to look out for it

The general teaching has been that both the short and long appoggiatura take their time from the fol lowing note. The question of the short appossgiatura, or accincentura, as it is sometimes called, has been much discussed. The time consumed by the short appostgratura, however, is so exceedingly brief that it hardly seems worth while to consider it as a time

BROKEN DOWN HANDS. I see a pit of seventeen met here to become a concert Brief of seventeen met here to become a concert Brief of seventeen met between the Mediaters Lourse. Lost semaner I procticed five the Mediaters Lourse. Lost semaner I procticed five the Mediaters because very still not trivel when it should be a larger because very still not trivel when it should be a larger because very still not be proceeding, and but the semantic because the semantic becau

Your letter does not say whether your practice was done under the supervision of a teacher or not, but I should judge not from the condition you say
your hands are in. If after several months' practice your hands are in such a broken down condition that you are unable to play more than five minutes at a time, there must have been a grave defect in all your work, such as it would be impossible to correct except after months of study and pract under a teacher of the very first order. It would be necessary for you to spend weeks upon the shiplest finger and hand motions in order to acquire freedom and suppleness of motion. Having already gotten in this sad condition, after months of practice on things far too difficult for you, anything that you practice, if it causes the condition you mention, is too difficult, even though it be only the first grade. Without personal inspection of your case, I can only suppose it is one in which practice has been constant upon too difficult music, with the hand and fingers in a rigidly stiff condition. If your practice had been done correctly you ought to be able to play five hours a day without discomfort, other than a natural physical fatigue.

You say you wish to become a concert pisnist. In order to accomplish this you will need to place vourself under the most favorable conditions for practice and study under a fine teacher. It will be practice and study under a fine teacher. It will be necessary for you to have expert advice at first hand. You must first learn to relax. Then you must learn to make your muscular movements while in a relaxed condition. This will mean long and patient effort, most intelligently applied. It cannot be done at long range. You will need the closest of watching by an experienced and expert

Melody and Harmony, the two principal factors in all music, do not exist in nature. They are essentially the

PRESENT THE PROPERTY OF The American Man in Grand Opera By ALLEN HINGE OF Base of the Metropolitan Opera Campany of Nase Yest

For a long time the American woman has been more or less prominent in opera. Until now, scarce-ly any opera house in America or Europe but has at least one American prima donna in its company The advent of the American man in the same field has been comparatively recent, and indeed noneral Now he is beginning to be reckoned with abroad and in his own country.

Americans never regarded the stage seriously. whether dramatic or operatic, as a profession for their sons. As a matter of fact, it was not quite ronsidered a decent occupation by the English speaking race in general until Sir Henry Irving lifted it to a far higher level than it had ever previously occupied in society's opinion. Again, there were practically no opportunities for operatic customerates in this country, where, save for the Metropolitan Onera House or its predecessor, the Academy of Music, and the strictly French Opera of New Orleans, opera companies were traveling organizations of uncertain fortunes and indifferent personnel. There were few conservatories or prominent teach. ers offering free musical educations to talented vouths whose parents could not afford to pay tuition. as in the case in France and Italy, for instance, Few indeed were the parents who would even consider sending a son to Europe to be trained for a profession which would mean practically expatriation.

But within the last fifteen years, many of these conditions have been changed. We have teachers in this country whose pupils, singing prominent rôles in the opera houses of Europe and America, testify to the possibility of acquiring an excellent musical education in America, without the foreign study once considered essential for anything more than a mere smattering. We have now three thoroughly organsmattering. We have now three unoroughly organ-ized opera companies, those of the Metropolitan, the Boston and Chicago-Philadelphia houses, not to mention that of New Orleans, which is still practically a French company, and still others are in pros-There are each season more touring companies nect devoted to grand opera, whether in English or in foreign languages. These companies are many of them profitable, and contain excellent singers. In consequence there is ever more and more opportunity for the American singer, man or woman, in his

own country. The greatest opportunity to Americans in grand opera was given by Henry W. Savage, when he formalated and successfully carried out his plan for an English opera company. Previously it might almost have been said that over the doors of the American Opera House were inscribed the words: "No American This was not so in the early days can need apply." of the Academy of Music, when young American singers, among them Clara Louise Kellogg, made their operatic débuts in that theatre, but it was certainly true to a great extent of the Metropolitan

AMERICANS DEMAND THE BEST

Opera House under Grau,

There were good reasons for this state of affaire The New York public, paying high prices for opera. did not wish to listen to beginners, and so only eign theatres were allowed to appear. This meant not only years of expensive study, but also remaining still longer abroad, acquiring this experience, and still longer aurous, securing one experience, and living on small earnings. Then came Mr. Savage, and said, "Give the American singer a chance by giving opera in his or her native language." her of artists now prominent in Europe are graduates from the Savage Company

That it is no longer necessary to go abroad to sudy singing is, I think, pretty generally conceded in this country or in Europe received either their entire musical education in this country, or at least high priced for the public to be well pleased to en-courage heginners. Too often these heginners are criticized as mature artists, which is very discourse ing for them, nor is it helpful. Then, too, the repertone of, say, the Metropolitan Opera House, is a large one. Operas are given, five, six or seven times a week, and rehearsals under such circumstances cannot be numerous. But the young singer needs rehearsals, needs frequent opportunities to sing, if

he is to grow artistically. He is also brought into competition with French Italian and German artists, all of them experienced and he must sing with them in the various foreign languages which are strange to him but perfectly familiar to them. Many of these artists, like Didur, for instance, speak almost every language, and he is equally at home singing in them all. It is rare indeed to find an American singer of only American training

who is at home in any language but his own. ADVANTAGES IN GERMAN OPERA HOUSES. In the smaller German theatres, for instance, the young singer is given frequent opportunities to sing, and the public, which pays a small price for its opera tickets, is content to let him make mistakes occasionally provided that he shows improvement. Rehearsals in Germany are numerous, and the stage manager has time to give the beginner many valuable suggestions; the older singers help the younger ones with example and advice. Great attention, too, is paid to costumes; that they shall be historically ac-curate as well as effective. Wigs are carefully designed and made, the greatest attention paid to make-up in all its particulars, and none of these maccase in an its paraculars, and none of the things are left in Germany to the individual caprice of the artist. In this country in our large operahouses, no manager has time for such exhaustive supervision, and the beginner usually must learn as

well as he can from observation, As to the American man's natural qualifications for grand opera there seems to me no doubt. He, like the American woman, is usually gifted with a good natural voice. The fact that foreigners might not agree with this statement does not seem to me to contradict it. It merely serves to show that until recently the fine voices did not take up the profes recently the time voices did not take up the profession of music. In our college glee clubs there is no lack of good material. The American man with the he is to make the operatic field, now that he is to mine he accept in the operatic field, now that he is turning his attention in that direction that me is turning ms attention in that directly He is the best educated all around man in the world Added to fine voices Americans have undy worse. Auged to line voices Americans have used ing pluck and courage. Their business ability ought to help them as well in a profession where such tal-

ent is quite as useful as in any other. Personally, I lay particular stress upon outdoor exercise and sports for the singer. Not only do exercise and aports for the singer. Not only one rowing, swimming, idding, golf, etc., keep one in superfluous flat has been a condition, not only do they ward of superfluous flat bugbear of the professional singer, but they take the professional singer, but they take the professional singer, but they take his mind off himself, get him

stages, out they take his nund off himselt, get make away from his work and enable him to return to it with free enthusiasm and vigor. EXPLAINING NOTE-VALUES TO CHILDREN.

BY LYNN TURNER WORDEN.

Owe of the chief difficulties which confronts the teacher of children is in getting them to understand time, with its complicated divisions of note values No matter how carefully you may explain things to them, their minds refuse to grasp the fact that two halves make a whole, and two quarters make a half. Indeed it is too much to expect children who have hardly learnt to count 1, 2, 3, 4, to understand A good method of avoiding this difficulty is to

get a carpenter to saw three small pieces of board as near round as he can get them. Board No. 1 as near count as ne can get them. Board access he save into halves, board No. 2 into quarters, and board No. 3 into eighths. The edges of these and board two, 5 into eigning, And engine pieces should be sand-papered carefully preces amonto be sand-papered carefully with titted together the boards form three wooden discarding to the sand-papered carefully with the boards form three wooden discarding the sand-papered carefully with the sand-paper With the aid of these discs, the children readily grasp the division of wholes, balves, quarters and eighths, and quickly apply it to the notes.

THE modern composer demands more of his interpreter than the older masters did. Often the harmonies are so complicated that unless they are clearly played, the effect is spoiled. Be careful in your own playing that it cannot be said of you as one character says of another in Sheridan's play. Critic, "Egad, I think the interpreter is the hardest to be understood of the two!"



Department for Singers Opinions and Advice from Foremost Voice Specialists

Editor for February, MR. F. W. WODELL

THEORY AND PRACTICE OF TONE PLACING.

BY P. W. WORKLE.

In discussing the theory of "tone-placing" we shall, for convenience, though with no claim to a very close or accurate classification, divide theorists into groups, as after whall seem to place a particular emphasis upon one or another point in connection with the subject.

POSITION OF THE LARYNK. (1) We shall refer to those who place

a special emphasis upon a particular position of the larynx in connection with tone-placing.

"Sharper van Verer. It soder is sy a novement politice or inhibites the array services of the or inhibites the array petitic position," Viv. Bilacerezion, etc. a "Filliament or rike Politics," in monest position in the local politics of the collect bound has leven fully taken, the reliese thesis bound has leven fully taken, the reliese thesis a superties of colleges will be relief at the leven of the heart side of the petition of the college of the heart side of the the state of the coltics, and the leven of the college of the colposition of the college of the college of the colposition of the college of the college of the colposition of the college of the college of the colposition of the college of the college of the colters, and the college of the college of the colters, appear the fertal, see to expens it good to the college of the college of the college of the colters, appear the fertal, see to expens it good.

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und a longer tube or resonating timmer is an inica "-4 1". HairFirms, The Mired Fole and the Registers.

VIBRATION AT DEFINITE POINTS

(2) We shall refer to those who in connection with tone-placing emphasize the idea of a sensation of vibration, located at some more or less definite

This class is more or less accurately divided into two divisions: a. Those who hold that tonal vibrations, at all pitches and powers, should be located in the upper front mouth.

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the true position, and it will, in every instance, be too sharp; locating it back of its true fects with, in every hadance, make it too that. . . And it is also cross that both high and four towns have one and the scan position or feets or thereton."—Dr. It. Superstant, Toke Supplies.

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AN INTERESTING COMPARISON

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CAN TONES BE DIRECTED? Lastly, there are those who seem to hold that tone cannot be "directed" or "thrown," or "placed" at a given point.

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real array of voolines here; in the colline of the

ceedingly slow is also a fact. It is therefore quite true that we are not to think of the movement of the sounding breath fireman's hose. Such a thought will produce "footing" and a lack of reinforcement of the tone. But that need not prevent in from its brought, "directing" provides the properties of the proposit of generation in the target of the The writer is convinced, both from presental study as a singer and long-continsental study as a singer and long-contin-

used study and observation as a teacher, that the attempt to "place" or locate the sensation of tonal vibration, or to the tone waves to this or that central point; to use the "soundingboard;" to will the centralization of the sensation of tonal vibration now at one norm and now at another, according to the pitch, power and color of the tone desired, causes such adjustments of the larynx, tongue, soft palate and other paris forcement as are most favorable to the easy production of tone of good quality. Let us put it in this way: The experience of make good teachers and singers covering a long period, shows that singers who produce with case heartiful, exprossive tones are usually more or less conscious of a sensation of tonal vibration as centering or "focussing" at certain

points, as for instance, in the upper front

singer's experiences in regard to these sensations are, doubtless, more or less mouth and facial vibration. countles to himself nevertheless it is pretty well established that in a great many cases when a singer produces beautiful tones with ease he is, if he thinks about it at all, conscious of more or less sensation as of tonal vibration centering in the upper front mouth, face or head, moving or spreading with changes of pitch and power, and to a or head. certain extent also with variations of

tone-color. It may perhans be said that these sensations are merely the accomposiment of good singing. The writer will go further, and say that he believes that an in-telligent mental preparation for the sounding of tone by securing a clear con-cept of the tone desired with reference to pitch, power and quality, and bringing one's-self into readiness to direct the stream of sounding air to, and expecting to feel a sensation of vibration at more or less clearly defined points in the mouth, face and head, materially assists in bringing larynx, tongue, soft palate and other parts concerned into the most favorable conditions and adjustments for the production and emission of the tone desired. In this way one comes to asso-ciate tones with their appropriate vibratory sensations, or "focal points," in other words, learns to use the vocal instrument

On low pitches the farther forward in the upper front mouth the sensation of tonal vibration is located, the better the result. The vowel e, as in feet, will, for certain reasons, seem to be more forward than any other yowel, on a given pitch, with the exception in some cases of o. But these vowels are not really more "forward" than a well-produced ah. On these low pitches, in all voices, there is also more or less sensation of vibration more of tess sensation of vibration (not resonance) in the upper chest, although in the case of light sopramos and tenors it is so faint as to be practically negligible. There may well be a faint sensation of vibration in the front of the face on the low notes of all voices. As the pitch rises in the middle range of the woman's voice, the sensation of tonal vibration is expected to be felt in the upper front mouth, and to spread progressively upward in the face, and backward along the teeth and cheek-hones toward the ear. This is a combina-

tion of mouth and facial vibration. As highest range of the woman's voice is entered upon the sensation of tonal vibration in the face has spread around behind the ear, and is lost from front face. Instead it is felt as rising in the RACK of the head toward the erown. It follows the curve of the skull, and, therefore, on the last few very high hes is felt as focussed at the top of the head, progressively forward until it reaches a point on a line with the from of the ear. The highest tones of the woman's voice are not to be directed in thought on to the forehead. This up-ward-backward-forward production of the highest range of tones in the woman's voice is said to be according to the principles of the Old Italian School as exemplified in the teaching of the late his pupil, Madame Sembrich,

As the pitch ascends in to the upper range of the MAN's voice, the sensation of tonal vibration is expected to become weaker at the upper chest; it is also exface and hackward along the upper teeth and check-bones toward the cars. On the highest notes the tonal vibration hones and to well hack of the last upper back teeth. The raising of the upper lip outward and upward, as though gently

mouth, in the face, and so on. While a smiling, is of the greatest importance this connection. This is a combination of

THE SAFEST COURSE.

The safest course, when singing with fair force of tone netword, is not to postpone the willing of the location of tonal vibration in the head, in the woman's voice, later than E-flat (fourth space eble clcf); and in the MAN's voice, to will the sprending of the sensation of tonal vibration into the face and backward along the upper teeth and the cheekbones not later than C (first added line above, bass clef), in the case of the tenor; B-flat in the case of the baritone,

and A-flat in the case of the bass. It is beneficial to practice vocalizing downward, carrying the sensation of tonal downward, carrying the sensation of tonal vibration and quality of tone ordinarily associated with the higher ranger as far down into the lower ranger as may be

It is to be understood that in the com bined mouth and facial vibration there is to be no hint whatever of nasality in the sound of the note, whatever may be the feeling of masality connected with it. If the tone sounds nasal, there is rigidity or rong position of the back-tongue and palate. Tone is formed on vowels in the mouth. Resonance may be set up in all the spaces connected with the sound tube above the point of origin of the tone-at the vocal chords.

It is understood also that all tones have their origin in the larynx, whether they be called Head, Mouth, Face or Chest tones.

It is open to question whether the chest acts as a resonator in the same way as do the cavities above the chords, including the pharynx, posterior nasal passages ing the pearynx, posterior massi plassages and the buccal cavity. It is quite certain, however, that in order successfully to "place" the voice, the singer must take and keep the "singer's position," with the spher chest held constantly well up with out strain, and breathe practically altogether from below. It is only this type of "deep breathing," as Lamperti re-marked, that leaves the larynx in perfect freedom. The relatively high position of the chest contributes materially to the easy and effective management of the singing breath. A falling upper chest, during singing, and particularly at the beginning of a tone, is likely to disturb the pose of the laryex and cause a constriction in the throat.

A general rule, always to be observed to advantage is one which requires the singer to will the sounding breath to flow why and steadily through the neck, up behind the upper back teeth, and curve forward along the roof of the mouth. The singer must not, even upon the lowest tones, will the breath to curve into the mouth, at a level lower than that of the upper back teeth. As the pitch rises, the breath-stream is to send it gradually higher and higher behind the upper lines teeth on its way upward and forward. Finally in the highest range of the woman's voice the thought is to direct the sounding breath-stream still farther upward and backward into the upper back head before curving it over into the

It is to be understood that there is no one pitch in any voice upon which there is a sudden change of location of vibra-tion, or "focal point," or "placing." The change of placing, as the singer goes up Genuine breath-management (the send-

ranges of all voices the use of the

ing forth of breath steadily, with great downess yet sufficient energy), a condi-

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"smiling" upper lip, are conditions pre-cedent to good "placing."

STUDYING THE CONSONANTS.

The vocal consonants may be used, preceding vowels, to bring to students a consciousness of the location of total vibration, or the "focal point." Th. as in Thee, v. c of (server) and I for upper front mouth vibration W a and an (as n sing) for facial vibration. In using these the greatest care must be taken to seep the muscles under the chin in front of the larvax in a state of ease, lacking Humming must be done on used were really a vowel, and the following vowel must be closely connected with the consonant. A steady pressure of change from consonant to you'el is of prime importance in this work. plosive consonants, such as / and d. k and st, as in stay, are sometimes used to bring a consciousness of "forward" production in the mouth. They are dangerons because the temptation to give up grong, with the result that the following Strike" the throat They can and must

e done with as securine a control of the weath as if they were vowels. The development of skill in the use of facial resonance is a good preparation for the "placing" of tone in the head. Singing on a thoroughly controlled breath, with responsive freedom of all the parts of the vocal instrument, a genuine smile (not a grimace), the head inclined lightly forward a slight expansion at waist front and back, with the thought of Scoting the breath high up behind the upper back treth and soft palate toward he back of the head, and expecting to find there a light, fluttering sensation as of tonal vibration, will be helpful.

SHOCKSTIONS

BY F. W. WODELL '. BEAR in mind that in every audience there are a few who "know;" whose taste is cultivated, and who listen with Sing for nielligent discrimination. farm, and not for the unthinking crowd who applied most noisily the worst

features of the concert.

Do not be "dramatic" in your singing the expense of good tone quality

Once the velvet is worn or shouted off your tone, it is doubtful whether it can

be restored. Parti, Sembrich, Melbs-big voices? By no means. Shouters? Never. Always sang within their powers, with something in reserve? Surely. Out-hated most singers of their time? Undoubtedly. Is there not here a lesson for young and ambitious vocatists? The world is full of good music, and in this day it is not expensive. And Queh of this good music is simple, mestrength of harmony, rhythm and form which satisfies and gives it elements of permanency. Then why sing the cuseral, "popular" jingle, which has to be renewed every week or two? Here is a little story which may throw that "the female singers especially were one and all the victims of the tremple Possible for any one of them to sing note steadily." The critic went on of remark that these singer had yelled them elres hearse" a little while

roice tremole. Cause and effect?

Suppose you are short of funds, and circumstances seem to be against you, What of that? Have you read the lostory of the struggles of Nordies and

scores of others to secure an educa-tion and get a foothold in the profes-sum? Nordica has sumy for \$5 in concert. Eames had a struggle to get a foothold in Paris. Olive Fremstad, of the Metropolitan Opera House has sung for the writer for \$50 an evening. so the list might be extended Difficulties are there to be conquered. If you have the right sort of stuff in you wan will take care of your health of your voice, and go at untoward circomstances with the determination to

Don't "take lessons" what Jenny Lind did with her ally harsh and unlending organ." worked so diligently and with such relligence as to win the sincere admiration of the maestro Garcia, and he was a hard man to please.

NOTICE TO ALL VOICE ENTHUSIASTS.

THE departmental service of THE ETCHE will be stronger and better than over during this year. inguished voice teachers have consented to serve as editors and our readers may look forward to the following articles representing the best thought of leading voice specialists in Europe and in Amer ica. Among the 1912 features will be: An Article from the eminent Teacher,

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MR WILLIAM SHAKESPEARE (London), the most distinguished of English vocal teachers, on "Upward Tendencies in the Teaching of

W. GILCHRIST (Philadelphia), the well-known composer, on "Charle-tans in Voice Teaching."

PERLEE DUNN ALDRICH (Philadelphia), on "Characteristics of Different Voices." H. W. GREENE (New York), on "The

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cago), on "How to Give the Young Pupil an idea of Tone." E. DAVIDSON PALMER (Lon-

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Editor for February, MR, SUMNER SALTER Carana ...

WHAT CAN BE DONE ON A SMALL ORGAN

THE organ places a severe test upon the thoroughness of foundation work at the keyboard. The requirements of the modern organ far exceed those of the piano in number and variety and in what concerns essentially musical principles and results. There is no limit to the and results. There is no must to use future development of the organist up to the full extent of his canacity, if he makes the right start. The fundamental requisites are

I. A good legato. 2. Good rhythm, 3. Good phrasing. 4. Good registration.

These are necessary in this order, and the first three can be obtained on the smallest kind of a pipe organ. The reed organ is not so favorable to their aconisition because of the difference in touch and slowness of speech, and should not be used as a substitute, except as a fast resort. It is pretty sure to develop ong conditions

It is a great delusion to think that a large organ is necessary for anything but the development of skill in registration. How frequently one hears a complaint in extenuation of a lack of improvement in playing somewhat of this sort: what can you expect? If I had a good three-manual organ I would have some ambition to work, and be able to do something." The chances are that the player's lack of progress and ooor work generally is due to deficiencies in one or several of these fundamental particulars, as a result of which the player fails to feel and get out of the music its real meaning, and so fails to express it to others. Taking up these important unat-ters in order to let us consider some details concerning them

I. A GOOD LEGATO.

A poor legato does not necessarily imply that a player cannot play a smooth scale or arpeggio. There is an altogether too short-sighted notion prevalent in regard to this point. The greater part of organ music, almost all of the simpler kind used in church services, is entirely devoid of running passages. The lack of legato is in such so-called "simple" things as hymn-tunes and similar fourpart playing, where a discriminating regard for the fundamental principles of touch, phrasing, accent and rhythm must be exercised, and, above all, the notes be held their full value, within certain limits to be referred to hereafter. These are matters that apply just as forcibly to the one or two-manual instrument as to that of three or four. In general, it may be said to involve a scrumulous regard for note-values, an appreciation of the requirements of the musical and rhythmical phrase, and an instinctive readiness and responsiveness on the part of the playing apparatus to meet these requirements, and express these values. These are the "small things," attention to which is said to be the mark of genius. In considering tone-values, it is of vital importance that the player should understand the proper treatment of repeated chorde and single notes in a chord in

the tune of Hursley, sung to the hymn Suri of my road the first three chords in each line but the third are resetitions of the same notes. Some element having been taught that it is wrong to strike the same notes over again, would hold all these notes through the measure, and completely annihilate the rhythm of the Others, of more sympathetic nature, would apply that principle to the bass and tenor notes only, repeating those in the soprano and alto. A little further reflection and experiment will show the better result from dividing the holding and reactition couplly between the lower

ano and tenor notes. In cases where only two of the notes are reneated it is safe to rely upon the moving notes to sufficiently define the rhythun. An instance of this will be found in the familiar tune Sevenour, frequently sums to Softly now the light of day. where either the sonrano or tenor are constantly in motion.

In the accompanying tune, St. Andrew of Crete, sung to Christian, dost thou see them? there are a number of points which make it serviceable for surposes of Blustration

Andrew of Crete JOHN B. DYKES Annual of Crees Park

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organ, it should be done as follows: PLAYED

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9 \$ 12 @ STISTE 0 A careful study of the differences in

treating the repeated notes in this tenne will prove instructive. A repetition of the G in the second measure, for examele, will intensify the accent if it should fect at b from a repetition of the G in the bass, and the necessity of the repetition of the lost two lines The rule of tving all suspended notes, as shown at a,must be adhered to stractly,

The essential underlying purpose is a reservation of the rhythmical flow of preservation of the rhytemical now of the melody and the identity and integrity the mesony and me mentity and integrity of each of the four parts as equally im-portant factors of the tune as a whole, A good four-voiced legato, that is, is an absolutely essential prerequisite to

II. GOOD PHYTUM

The organ has from time immemorial been maligned as a lifeless instrument unsusceptible of accent and unresponsive to impulse, which is the mainspring of to unpute, where is the mainspring rhythm. I say "maligned" because rhythm, I say "maligned" because I deny the impossibility of accent or obtaining a response to impulse at the or-gan. It is true this organ accent is of racically different nature from that the piano, and is one of effect rather than of actual dynamic force, but new ortheless it is an effect that is felt as a vital influence in playing, giving vigor and vim that cannot be denied. An organist who has not been taught or has not discovered the means of producing this effect is without one of the most imand upper voices, preferably repeating the corism and telling features of his proessional canioment ssional equipment.
There are two kinds of organ accent.

one coming from an appreciable prolongone coming from an appreciative protong-ing of a note beyond its strict fractional value, and making up for it by passing over the following notes a little more over the rossowing notes a buse more rapidly, thereby producing a species of tempo rubato, or "robbed time," and the other resulting from making a slight instant of panse before the note or notes. the margin of silence serving to intensify the sound when it comes. An illustration of the former may be obtained in the of the normer may be obtained in the holding the quarter notes in the alto and tenor a trifle beyond their strict bear-The same effect is possible and desirable at the corresponding places in all the other lines of the tune Illustrations of the latter kind of accent may be found at the beginning of the

last three lines by cutting short the chords mediately preceding in each case by about the value of an eighth rest, makhalf notes.

the notes dotted quarters instead of It is absolutely essential that a steady and firm movement from har to har be constantly maintained in both kinds of

accents, else the result would be an extegious mockery of rhythm. III, GOOD PHRASING

This is in turn dependent upon a good legato and good rhythm, and is as indispensable to a proper expression of the pensame to a proper expression of the meaning and purpose of the music as a due regard for punctuation and the sigmiscance of the various parts of speech are in reading any language. The carare in resting on storgough and ton-nest student will spare no pains and begrudge no time spent in analyzing the tonal and rhythmical relationships and tonal and representation retailed and values of the various component elements of a composition to secure proper halance and symmetry between them, giving due and symmetry network men, giving due prominence to those that are dominating and not elighting the details of the minor nd subordinate features, particularly the namental figuration and embellishments. accomplish this successfully at the To accompaist the succession at the organ advantage must be taken of the organ anymetage must be taken of the various kinds of touch and accent, and narticular attention given to the release of notes in order to mark clearly the outlines of successive phrases. The analogy between music and drawing in black and between music and unaway or brack and white is close enough to be always worth remembering. The great importance of margin, of white space, which, in music, is silence, absence of tone, is too often is mence, assessed of tone, is too orner quite forgotten. Background is a very

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All these essentials so far discussed can be mastered at a keyboard of a small organ, and fortunate is the player who has mastered them before coming to a large instrument, where the increased tonal resources are apt to prevent the player's concentration of effort upon this

IV. GOOD REGISTRATION.

Good registration is absolutely dependent upon the principles of good phras-An organist who feels helpless without the marks of registration indicated by the composer or editor has not progressed far. It is true that many pieces demand special combinations and fail of their effect without them, but in the majority of cases the choice of registers is a question of taste, always based upon certain fundamental laws of proportion in pitch and tone color, and an intel-ligent appreciation of the character of the music played. That is, the exercise of taste is not presumed to be in viola tion of the rule that eight-foot tone must predominate on the manuals in ordinary our-voiced harmony, that the stopped flute pipes are not suitable for an accompaniment in harmony when used alone, that a flute sounds better in the upper register and for a solo passage than for tarmony, that an accompaniment for a man's voice, tenor or bass, needs more dispason tone than the same accompani-

ment for a woman, etc. In considering the character of the music it is quite plain that smoothly sustained and chromatic progressions are specially suited to registers of the string family, sustained and plaintive melodies to the soft reeds, running passages to the flutes, bold distonic melodies to strong reeds, and vigorous harmonics to

e diapasons. Keen discrimination in phrasing is necessary to ensure the drawing or throwing off of stops at the right instant, in such manner as will not disturb the rhythmical flow of the music. An excellent study in stop manipulation, with this purpose particularly in view, may be made of Schumann's Trainnerei. Starting with the Aeoline or softest stop of the swell coupled to the Duki ana on the Great, and playing on the Great manual, one may add a stop at each four bars for a number of phrases and then reduce to the original com-bination, and then in the following section still further exercise his origirality in a similar manner, but to a more marked degree. On an organ well supplied with soft eight-foot stops of various timbres, it is possible to secure in this way an effect entirely in keeping with the true spirit of the music, but it will require no little study and facility

in the manipulation of the stops. While the limitations of choice on a small organ are discouraging the temptations to use the resources of a large organ to obtain variety of effects are often yielded to at a sacrifice of dignity and coherence. In this case it becomes impossible to hear the music on account of the stops. Under these circumstances wise is the player who knows how to

Recalling now the main points dwelt upon, we may conclude that the player of a small organ who has thoroughly devoted himself or herself to the masbery of the little details of touch, accent and rhythm mentioned, together with the independence of hands and feet at the two manuals and pedals, is sure to grow leadily, and he directly in line sconer or later for a larger organ.

THE ARTISTIC SIGNIFICANCE OF THE BUGUE

THE very word "fugue" suggests to the greater number of folk everything that is learned and dry in music. The pedant-bandits, who have seized upon the word (only the word), for their own funny purposes, are responsible for As a matter of fact, the fugue is one of the most beautiful and significant

of all musical ideas. The reality of it has been the despair of theorists ever since it crystallized into some kind of shape. That any musical iden may find expression it must get into a body of some kind. The more beautiful and logical the body-shape the better the expression of the idea. Pedants, seeing nothing but the skeleton, have imagined that to be the fugue, and have accordingly written anatomical treatises thereupon. Alas for them! With the advent of every writer of fugues they have been forced to construct their bony science afresh. We will not, therefore, take the

theorists for guides. Polyphony results from several voices being required to sing the same thought without losing their various individualities. In the vocal art that thought was, in the first place, religious and objective. Upon being removed to the element of pure tone, the thought became subjective. The fundamental mained: one thought, many individual expressions of it. Having been placed upon this footing, the tonal art was bound to evolve a shape similar, in general outline, to what is known as fugueform. The counter-subject was the obvious extension of the first voice, during which a second voice enunciated the

theme. Key-relationship dictated the position of the answer, and limited the wandering of those episedes which the desire for relief or contrast had brought into being. The necessity of concentrating the voices upon the main musical thought

would cause the composer to introduce episodic matter of subordinate interest, or to construct his bars of relief from some little odds and ends clipped from his subject and counter-subject. Even the stretto and pedal-point have their causes in artistic necessity. Any expression of in artistic necessity. Any expression of feeling reacts upon and intensifies its emotional cause. In polyphonic music this can do no other than draw the parts nearer together by making each voice proclaim the theme more vehemently at shorter intervals of time. The pedalis caused by the desire to take omt is caused by not desire to take of wandering or unrest.

The main features of the fugue, then, are inevitable if the several voices are to retain their melodic individuality while uttering a single message, without violation of an artistic sense of concentration and climax. And the greater, the more forcible the mind of the artist, the less will be diffuse his idea by meandering through material which does not loancally bear upon his theme, and through keys which carry him far from home without giving him some extraordinary compensation.

Monothematic music in polyphonic style was bound to result in a fugue sooner or later. Nor does the double or triple fugue put a different complexion upon the matter. The extra subjects stand to the chief subject in a relation quite unlike that of the two sonatasubjects. The fugue-themes have their

separate individualities, but their final usiness is to enhance the effect of the subject. The two sonata-theme to the end. The second subject of a double furne serves the first subjectnot by contrast-but by deliberately merging itself beneath it, and thus add-ing to the richness and beauty of the

Herbert Spencer compared the strucure of Gothic and Greek architecture to the growth of the vegetable and animal worlds respectively. The comparison will hold good of fugue-form and sonata-form. The latter is bilateral; every limb must be doubled or its natural symmetry is gone. The symmetry of the fugue is like that of the tree. It grows upright to its conclusion, sending out beautiful branches and flowers on its way, and the fugue is especially like Gothic architecture in its mass of detail some of it unbeard, even as the complete beauty of a foliated spire is unseen

RUTLAND BOUGHTON in Bach, W. T. BEST ON WORD-PAINTING IN MUSIC.

THERE has always been more or less difference of opinion as to the proper manner of singing the words "And peace on earth," in the "Glory to God" chorus of Handel's Mesnink, The eminent organist, W. T. Best, who edited the oratorio for a well-known publishing house, was appealed to by the conductor of a provincial choral society as to how to treat the words with, the following re-"In answer to your letter, I have to

say that the passage in question, 'And peace on earth,' should be sung forte. being a challenge or sort of Mozart in this passage employs the trum pets for the very purpose of emphasizing it. Nothing is in worse taste than to attempt word-painting in music. In some hymns—for example, in Hymns Ancient and Modern-the miscrable editors are perpetually making alternate marks for shouting and whispering when peuce (pp) or light (ff) occur. Anything after sundown must be whisered, on principles probably connected with burglary. Thus Smart's tune to Hark, hark, my soul, is made ridiculous by the parson editor's dividing a couple of lines into a shout, followed by a whisper, Now, if the passage you name should be sung soft, then you are equally ound to end the chorus 'For unto us suddenly soft at the last words, 'Prince of Peace'-as, indeed, I was petrified to hear a country conductor, or beater of the air, actually do.

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A New Idea for Use in Children's Club Work

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This game is greatly enjoyed by the s of a juvenile club and serves to familiarise them with the nature of the different orchestral instruments as well as the manner in which each is played. Prior to playing the game the teacher

gives a description of each instrument and also some idea of how the instrument is held or played upon by the performer In the following story only the best known instruments are suggested. The ingenious club leader with a large class can easily extend the story so that it will include the other instruments if desired.

The children are seated in a semicircle Each one is assigned the name of an instrument and the whole represents an imaginary orchestra. As the story is read, the instant each child hears its orchestral name called be rushes forward and faces the rest of the orchestra and in pantomime goes through all the motions of playing his instrument. As soon as any or instrument is mentioned the player retires to his seat and the new player comes forward. Two chairs are placed inside the circle for the 'cello and the harp. When the words "whole orchestra are mentioned there is a grand rush forward, all instruments playing at once

In some cases the teacher or club leader may even introduce the following: At the end of the game play some simple, well marked piece like the Mozart-Schulhoff Minuet in E flat and have the children go through the motions of playing instruments and at the same tim imitate what they believe to be the sound of the instruments. The wonderful col-lection of "Ta-ta-ta-ra-ta," "Zing, Zing," "Boom-Boom-Boom," which will ensue is very laughable and enter-

tains the children hugely. Aside from the instructive side of the game, it is endless fun and may be played any number of times, assigning a new inament to each player at each repetition

of the game. Here is the story: A PAMOUS CONCERT.

There was to be a grand concert in a German city, and Franz's father had struments of the ORCHESTRA were

As Franz sat there watching gay erowds of people come in (early comers like him-self), the bright lights and heautiful dresses of the ladies, he grew just a tiny hit tired, and creeping closer to his father. laying his head against him, he felt very

Pretty soon Franz heard a soft, sweet voice almost whisper in his ear:

Franz looked stp quickly, and there- Professor BATO what do you suppose he saw? Why the even carry a time."

AN "ORCHESTRA" GAME STORY, PICCOLO on legs. Yes, indeed. He had stenned off the stage and walked right over to where Franz sat. Now Franz was a polite little boy and

did not want to burt any of the instru ments' feelings. What was he to do! He thing; but he said, "I love so many of you I hardly know." This reply pleased the PICCOLO so much that he laughed all the way up and down the scale, which attracted the attention of the TROM-BONE on the stage, who called out "Whom have you there, Mr. PICCOLO: Bring your visitor to the stage so we

can all talk to him

At this proposal, the big BASS DRUM took held of the big BASS VIOL, saying, "Come along, old chap, we will carry this little fellow across the footlights." With that the whole ORCHESTRA became excited. A visitor on the stage was some-thing entirely new to the instruments. The BATON flow around the stage like he was crazy, putting things to rights; for he was a very particular little fellow and was accustomed to being obeyed by

"You needn't be so bossy before the concert begins," snapped the CYMBALS

Miss HARP was very dignified, and settled berself in the corner, saving she "She always was a 'stuck-up thing.""
whispered the 'CELLO to the VIOLA. Just because she wears more strings

By this time the stage was ready to receive the little guest, who came in gr style riding on the back of the big BASS VIOL flourishing the bow in the air in time to the gay march whistled by the PICCOLO, while the big BASS DRUM kept his arms thumping against his sides, marking time," he said

"Ladies and gentlemen," said Profe BATON, addressing the ORCHESTRA. who sat in a semi-circle whispering to gether, as they gazed upon the little bay (sounding to Frans very much like "tun-ing up.") "we have with us to-night a very distinguished guest, the son of a famous conductor. He has come for the nurnose of deciding which one of us is the greatest musician. Each instrument will do his or her part in the most anable manner. I will first call upon

"I will sing where I am, thank you," she said, when Mr. FLUTE politely offered to excert her to the front mark the whole ORCHESTRA giggled

two ladies among us.

The TRIANGLE came forward or sang a ringling little song called The Bells; then the KETTLE DRUM an-

nounced that he would sing; but before CHESTRA was in an uproar "Here, here, that will never do," called Professor BATON, "Why, you can't

"Well, one thing I can do, I keep in public. This has tended to lessen the time, and that is something you don't alas he trotted back to his seat. At this moment, a very polished gen-

tleman, wearing a great deal of gold. erme forward and in the softest mellowest voice began to sing a melody which almost made Franz cry. "The gentleman with the rich mellow voice, little boy," said Professor BATON,

The singing of Herr CORNET seemed to restore peace and good feeling among the instruments, and even Miss HARP crent a little closer. The French genete man. Mr. HORN, was so delighted that he expressed a desire to sing a solo.

"Horrors! Don't!" cried the whole ORCHESTRA in one voice. "Why, you sing through your nose! It is one to drive one mad to sit next to you in concert with the rest of us." At this is only Mr. FRENCH HORN left the stage in a buff. When peace was again

'CELLO asked Fraulein VIOLIN if she would sing a duo with him, to which readily consented. The whole OR-CHESTRA at once scated itself with a sigh of satisfaction, for they knew there

Franz was fairly entranced with the exquisite voices of the two instruments. Fraulein VIOLIN sang in the clearest, purest, sweetest voice be ever heard; and could there be anything more exquisite than the deep, rich; mellow tones of Herr 'CELLO? The beautiful duo was ended, and the

CVMBALS and BASS DRUM were just beginning to clap their hands, when, with beginning to cusp their names, when, with a jump, Franz opened his eyes. "Hello!" laughed his father, "so this is the way you attend concerts, is it? sleep before it begins and don't wake up

A NOVEL IDEA IN MUSIC CLURS

BY LOUISE SMITHWICK TRIZEVANT. NEASLY two years ago a few musicloving women had just ended a rehearsal of quartet work that they had come together to practice, and, very naturally, the talk of all five dwelt upon the piano, its use, abuse and neglect Each one present deplored the ten-Each one present deproved the ten-dency of the house- and home-keeper to put aside that art, at once so costly and so loved, and as though the spirit of music touched each heart at the same moment, the same mought came to all, to hold faster in the time to come to the ever dear piano. And from this little gathering of sincere music lovers

came the "Repertoire Club" an association with high musical ideals and carnest purposes and a coterie that is unique in that it plays for the approbation of no public, but for the inspiration, appreciation and criticism of as own members only. Another novel feature of this club any officers other than the director, at whose residence it was organized and

tees have been almost nil and but once

ence save of its own members at any meeting of the Repertoire Club, even eccustoming the members to playing in

timidity so natural to an amateur who appears but seldom before others. At the monthly meetings each member renexts one piece that she has played at some previous rehearsal in addition to the number assigned for that particular has memorized during the club's life. thus gradually but steadily extending her repertoire of piano compositions that she can play, if unexpectedly called on, without notes, The work of the club has been confined entirely to solo piano playing.

One idea that has been featured somewhat prominently in this club is the bringing out of individual thought in the interpretation, or the expression of certain pisno expressions. For an example, at one half-yearly review each member memorized Grieg's "To Spring," and in addition to the regular program numbers gave to the club her onception of this beautiful composition. Truly, not one of those present but profited by the impressions of the

The members of the Repertoire Club have been saved from drifting entirely away from the beloved piano. In that, if in nothing else, it finds its reward.

Sound is the organ, but the art of sound, viz, music, is the conscious han-guage of feeling of that full, overflowing which ennobles the sensual and realises the spiritual.-Wagner,

In my opinion a musician's real work only begins when he has reached what is only begins when he has reached what called perfection, viz, a point beyond which he has apparently nothing more to learn -- MENDELSSOHN.

SURPRISED DOCTOR Illustrating the Effect of Food

The remarkable adaptability of Graps-Nats food to stomachs so disordered that they will reject everything else is illustrated by the case of a woman in

Two years ago," she says, "I was attacked by a stomach trouble so senaccepted by a stomach trouble so self-ous that for a long time I could not take timeh of any sort of food. Even the various kinds prescribed by the doctor producers. doctor produced most acute pain We then got some Grape-Nuts food we then got some Grape-Nuts rooming you can imagine my surprise and delight when I found that I could est it with a relish and without the slight-

When the ductor heard of it he when the doctor heard of it, in-tend me to take several small portions each day, because he feared I would know tired of it and I have all other grow fired of it as I had of all other

"But to his surprise (and that of everybody else), I did not tire of Grape-Nuts, and became better day by day, till, after some weeks, my stomacine entirely recovered and I was able to cat anything my appetite craved "My nerves, which had become some that I feared I would be to the things of the things come insane, were also restored by the Grape-Nuts food in connection with Postum Postum, which has become our table

beverage. I appreciate most gratefully and thankfully the good that your food preparations have done me, and shall be glad to answer any letters inquiring as to my experience. Name given by Read the little book, "The Road to Wellville," he had the little book, "The Road to Wellville," he had to Ever read the above letter? A new one appears for above letter? They

one appears from time to time. are genuine, true, and full of human



Department for Violinists

Edited by ROBERT BRAINE

THE SECRETS OF A GREAT MASTER'S SUCCESS.

[Mr. Bakert Brains, editor of the Violin De partitions, whose portrait appears in the hand partition of the partition of the partition of the those supplicated securities of the success of Secret. In this Mr. Braine has had the assistnce of one of Secret's insert about a marriar partition, Mr. Raiph Wetmore, who, like marriar faction violant victions, Mr. Articles violant of Articles violant victions, Mr. Braine—Editor of This Secret.

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THE MAN WITH A STOLE AIM.

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The technical work Four Thousand Bowings has made Seveik's name justly famous. The violin student may well be appalled at the idea of four thousand bowings, but the voluminous works of Seveik can be regarded as a kind of er cyclopedia of technic and, under the adice of his teacher, the student can select his needs. It can be fairly said that no previous writer has ever treated the technical difficulties of violin playing so exhaustibly. Every conceivable difficulty Even the greatest difis provided for. ficulties-double harmonics, fingered octaves, etc.-are treated in a lucid, progressive manner which cannot fail to bring success to the pupil if properly carfied out. Some violin teachers par-ticularly the older ones seem to have an imreasoning prejudice against Seveik's technical works. In most cases this comes from pure ignorance. They conprejudice against these works as it would be for a mathematician to be prejudiced against the multiplication tables.

AN INTERVIEW WITH A PROMINENT

Not long ago I had the pleasure of discussing the methods of Seveik with Mr. Ralph Wetmore, an American violinias who studied with Seveik in Frague for having been a favorite pupil of Joachim and Halir in Berlin. Mr. Wet-

more gave me the following account of Sevelk's personality and methods: "Sevelk was born in Horazdovic, B Bohemia, in 1852. He is of moderate beingth and furner, has medium features.

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believer in physical exercise for hardworking musicians.

COST OF STERN "In Prague his fees for instructi were \$10 each for hour lessons and \$5 for half-hour lessons. I do not know whether the fees are the same now he is teaching in Vienna or not, but have heard rumors that late arrivals were obliged to pay \$12 per hour. In Prague the cost of the necessities (room, board, strings, etc.) for a student was never less than \$40 per month, and in Vienna at the present time it is not less than \$50 per month. With cost of one hour's instruction weekly, it will be seen that the American student going to Vienna to study with Seveik must count on a mini-mum expenditure of not less than \$100 per month. This is the very least that one can exist on, and it would be easy to spend double the amount in so gay

"The lessons are as a rule half hours, unless the pupil has arranged for full hour lessons. Seveik does not insist on two lessons weekly, so some pupils get along with one half-hour lesson

WHAT SEVCIE REQUIRES

mekly.

"For almission to his closs as a pagin an ordinary hanvelage of the violas is sufficient. If coupled with taken. He superinters (very calcium) alsoes begantered to the coupled with taken the takented. He always suggests to the pagil that therefore a suggests to the pagil that therefore a substitution of the fact, but are real-absolutely invited this have arear hard of him decision, the have arear hard of him decision, the violate pagils ander his instruction to study the piano or other instruments in additions to the violat.

The has no pupils' orchestra, pupils string quarter or other forms of ensemble work under his own care, but when he teaches in connection with a or Vienas, of course his violin pupils et he advantages of encoundle work, which is always made a part of the certification of such institutions. He create doesn't d

SEVCIK'S TRACKING METHOD. Sevelie's manner of teaching is not radically different from that of other teachers It differs only in the applic of specific remedies for specific technical ailments. He is such a remarkable specialist in violin technic that he and immediately sets to work to correet them. I cannot say that he exerises any special magnetic or hypnotic influence over his pupils as it is claimed some great teachers do. His pupils gain that he inspires them with complete succeed, they must keep 'everlastingly For this reason, he insists on not less than six hours a day practice of the most careful, concentrated demore. The proportionate amount of technical work, studies, etc., is left to the pupil. Seveik assigns enough work in the lesson to take up about eight working hours daily, and leaves it to the pupil what amount of time should be assigned to each branch of

"Holding the violin flat and practicing with the lower half of the bow are two of his specialties. He insists that his pupils shall master the lower halt of the bow. In his teaching he uses a moderate position of the elbow, neither too high nor too low. I have never heard of him teaching or advising the use of finger gymnastics or physical culture of the hand and fingers apart from actual playing. doubt considers the practice of his technical exercises and other works for six eight hours a day with the violin actually in the hands as all sufficient in developing the fingers, wrists, etc. His constant gospel of advice is, 'Practice the things you cannot do instead of spending your time on things you already can He forces his pupils rapidly, and exsects a tremendous amount of practice from them, and in this way he has his pupils constantly overcoming difficul-ties. Nevertheless, it must not be supposed that he permits pupils to attempt claborate works for which they have not the technic. None can distinguish better than he between the pupil who is keeping himself by timidness to yen ture forward and the pupil who is continually making muddled attempts to play music for beyond his technical "Europeans go to Seveik for technic

and nothing else, although they get other things from him if they keep their eyes and ears open. The amount of interest in musical matters in Europe is so great, and opinions so divided his detractors as well as his admirers It is not otherwise with Seveik, and he is not without his critics. Many violinists assert that he kills the imagina tion and deadens the soul to higher conceptions; that he makes mechanical roficiency the end and not the means These criticisms may be partiall true, but I have some doubts. Seveli seemingly pays no attention to his detractors, and I have also never heard him express an opinion of other vio "Perhaps the best testimony to Sev-

cit's greatures is the success of his populs, kidelik, Narie Hall, Keckin and others. Among his purjl's who are only less finamos than this distinguished trio may be mentioned Scherrivistical and the success of the s

from his thorough content of organity from his thorough content of treating the technical did of of min receiver and from his quickness in a receiver and from his quickness in a receiver and applying the preper remedy. It cannot be said that he has founded a distinct school, and possibly his school has renched the limit of its importance None the less, Sevels stands out as one of the greatest masters of the art of violin teaching in his day and generation."

136

ADVICE FROM KURELIK. A Mustage from Kubelik on the art of violin playing is always welcome, since in the popular mind this famous artist stands for all that is excellent in violin playing. A history of the career of a fairy prince in a story-book than that of a musician in this prosaic day and age. Originally the son of a poor gardener, his genius and industry have brought him great fame and fortune. tolents as a musician and sterling worth as a man, enabled him to win for his wife a countess, who aside from her noble rank, is a beautiful and le able woman. He has a family of five charming daughters, including twins, who at an early age are clever violin-istes. The story of his life is full of

complished in the face of seemingly Kubelik owns several of the finest Stradivarius violins in existence in-cluding the famous "Emperor" Strad, considered by many authorities as the finest Stradiyarius violin in existence. Kubelik expects to give up concert tours in 1915, he having fixed that year as the date of his retirement from the arduous duties of a traveling artist-

inspiration for the struggling violin student, as showing what can be ac-

His advice to students is as follows: 'The standard of violin playing has increased of late years, which is not surprising when one considers the enormous increase of students from all nations steadily for years devoting tours daily to mastering the intricacieof the instrument.

Paganini's command of technique which so assomished the world of his day that it was attributed to the infin ence of the 'Evil One' must now be considered part of the equipment of every modern virtuoso. I make this statement with all due respect and reverence for the great master, whose influence on violin playing has been

enormous, simply to illustrate the advance made in the science of the art. "'Artists are born, not made,' but the greatest natural abilities require a trenendous amount of hard work and steady, intelligent appreciation to develon them to their fullest extent.

"I have known many brilliant students who have given great promise in their early days quite left behind in the race for fame and fortune by their less naturally gifted but more diligent

"Each year, owing to the enormo competition, it becomes increasingly difficult for students to obtain position as soloists, although, owing to the increased demand for orchestral music throughout the world, there is a steady demand for violinists in orches ras-"The greater difficulty of the modern inists is to be able to interpret the

works of all the great masters, as the executant is called upon to master so many different styles.
"Every composer has his own in

dividuality, and when writing for the violin he naturally imbues the composiin other words, as he hears the imagthrough his brain. The executant must and endeavor to render the music as

"As each great composer had a different idea of the individuality of the Hin, this means great study for the riolinist, as the tone to be produced

contrast to these is contained in works by Peganini The performer must sacrifice his

own individuality in rendering works by composers whose first consideration was the music, not the executant. "In playing compositions which were with a view to showing the accomplishments of the virtuoso the violinist is allowed to forcet the composer in his own interpretation of the music The student should procure as good

e violin as possible, care being taken that the tone is pleasant to the ear. Nothing is more trying to the nervous system than unpleasant sounds. "The tone of a violin greatly depends on its strings and the proper placing the bridge and sound-post ad-post is the little wooden pillar

inside the instrument situated about a enarter of an inch behind the right foot of the bridge. Should the bridge of sound-post be only slightly out of place, the finest 'Strad' will sound like "I would recommend all possessors

of violins to have them examined by an expert in order that the best results may be obtained. My experience is that most violine can be improved by paying attention to these details. have known students almo driven to descair and loss of weeks of work in the vain endeavor to produce

ertain notes with a pure tone, not knowing that the difficulty arose from defects of the instrument, probably the bridge, or post, being slightly out of place, or the bad quality of strings It is false economy to play too long without changing strings, as a string after being used for a certain time, refuses to respond to the student's insarily repeating a phrase.

Beginners should commence their studies with a competent teacher, as good progress can only be made on a proper foundation, and bad habits, once acquired, are difficult to eradicate. So commence properly.

When practicing, the mind must be entirely concentrated on the work in If the thoughts are allowed to wander, no good result will follow, and consequently it is not advisable to play too long without a rest.

"When the student feels his brain refuses to grip he must stop at once. studies to suit his physique, and on his brain is tired. I do not expect the born-tireds' to take advantage of this rule; my advice is intended for diligent "I strongly advise all students to at-

tend to physical culture, avoiding exer-cises which tend to stiffen the wrist and interfere with the flexibility of the fingers."

A PLEA FOR BROADER MUSICAL CRITICISM

In his admirable work Studies in the following pertinent remarks to make "There are and always have been some nusical critics who are great enough to be generous, but their number is small

and their voice too frequently overnowered in the babel of the judgment-seat For the rest we must only conclude either that their exclusive study of rule and precent induces a parrow and illib eral temper, or that they write with an adequate sense of their responsibilities. It is so easy to carp, it is so easy to point an epigram at the immaturities of a new senius; and the newspaper is always, for the moment, in sympathy with the attack,

VIOLIN PRODIGIES RARELY MATURE SUCCESSES.

I THINK it was Goethe who said that every human being advanced in mental development during his whole lifetime as rapidly as he did during some portions of his early years, nearly everyone would become a genius. This peculiarly applicable to musical

A new prodigy-"wanderhinder" she Germans call them—has appeared in Europe in the person of a little ten-end-aihalf-year-old Hungarian how named Lacika Ipoliy. He has been a pupil of Arrigo Scrato, a celebrated Italian violinist. The boy has the customary,long hair and black velves suit. and an incredible technic for one so young. He is said to play the Pages sini concerto with marvelous skill and knows the twenty-four caprices Paganini by heart. Moreover instead of playing in the mechanical parrotmanner common to most children he plays with a depth of sentiment and understanding of the music which have simply overwhelmed leading critics with astonishment. As usual, it is predicted that he will become one of the world's greatest violinists.

There are prodigies in all profes-sions. We have seen boys graduate from Harvard at 14, and infant lightning calculators who can do the most abstruse problems without putting nencil to paper. Little Miguel Alberto Mantilla, a seven-year-old boy living in New York, can tell off-hand the day of the week a given date fell upon for of the week a given onto ten upon for many years back. Other instances could be cited without number of where mere children could perform mental feats which would be impossible for the most intelligent man. it is strange how few of these infant wonders achieve a really enduring and

cose in life In music a few of them, such as fozart. Paganini, Wieniawski Sansate, Ole Bull and others, fulfilled their early promise, but the great majority fall by the wayside. Why is this? reason is not far to seek. The human brain, like the human body, requires a normal time to develop It would be abnormal and of bad augury for the future if a twelve-year-old boy should we obtained a height of six feet, with all the bodily proportions of a man of thirty. So it is abnormal for a boy of ten to have the mental powers of mature man. These marvelons little mature man. Anese marvelous little neople are like flowers which have bloomed too soon, or like fruit which has been ripened on a miniature tree in a hothouse. Nature finishes them too soon, their mental development becomes arrested at an early age, and there is no further development. To use a homely expression, they "go to

UNWISE PARENTS. Injudicions parents are often re-

anonsible for the loss to art of these bright young talents. bright young taients. In practical everyday life, when a child shows abeveryday nie, when a ching anows an-normal brightness in his studies, the average parent consults a doctor average parent computes a quetter. The wise doctor usually advises that the child be kept out of school a year or so, and encouraged to play childish so, and encouraged to pany chudish games in the open air as much as possible, so that the brain will not develop too fast. In the case of unusual musical talent, parents usually take the opposite course. They are inordinately proud of the child's talent, compel it to practice long hours, and force it as much as possible. The little prodigy mach as possible. The fittle prodigy is kept busy playing at concerts, recep-tions and all sorts of social affairs, stuffed with indigestible food at late The Old Renowned Violin House AUG. GEMTINDER & SONS

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hours when he ought to be in bed, and often taken on long professional concert tours, where he has to sustain the terrific strain of playing for large audiences. Some children have the vitality to stand such treatment, but not many.

Few children have been exploited as child wonders more than Josef Hoffmann, the well-known pianist. He would frequently play long recital programs which would have taxed a strong adult pianist, in the large concert halls of the metropolitan cities, while a mere child It is said that a New York capitalist offered a large sum to young Hof-mann's father if he would withdraw

the child from the concert platform and educate him quietly. The father refused and the public performances went on. Some time later the father was wise enough to see what a strain was being imposed on the boy and voluntarily sent him into retirement in Europe, where he devoted his time to study with Rubinstein.

THE STRAIN OF CONCERT WORK.

Playing a program of an hone and a half for a large audience is a terrific strain on both mind and body for anyone, either child or adult, and few ca stand it. Mozart, it is true, developed into a great artist and composer, but he had frail health throughout his life, and died in his thirties. Had it not been for the hippodroming to which his father subjected him in childhood, there is little doubt that he would have lived much longer, and have given the world many additional works of im-

Most of the States have laws against bild actors being allowed to perform, but most of them allow musical prodigies to appear in concert. This is inconsistent, to say the least, for as a rule the small parts children have to perform in dramas is not one-tenth of the strain which it is for a child to give a recital of an hour and a half. Such a strain produces an effect similar to the physical effects of hard labor on the growing body. Look at chil-dren who have worked from a tender age in the cotton mills of the South or in the coal mines of Pennsylvania Many of them are stunted for life, and few reach the physical perfection to which they would have attained had

they had a normal, happy childhood.

The parents of a child who shows remarkable musical ability have a heavy responsibility and should use the most extreme care in its development

PEPITO ARRIOLA

Some months ago THE ETURE contained a picture of Pepito Arriola, the famous child planist, with a history of his career and his views of piano play-When he was a little over thirteen his mother and heard him play. Of his the piano there can be no doubt. prehension and execution of a difficult passage is as simple as running water to the mind of this child. He struse and involved musical difficulty bat as an infant calculator can cube he is not allowed to practice more than two hours a day; that he is a "thorough boy," and is encouraged at all times to take part in boyish games and sports, etc. Yet with it all he imeleven, or even younger. This makes his playing seem all the more remarking him on long concert tours, which must be extremely taxing on so young a boy. It may be that he will develop into a great artist (he is even now composing a symphony which will be performed in Berlin), but there are grave doubts in his case, as in the case all prodigies.

of all prodigies.

The case of violin prodigies is not otherwise. Playing violin concertos and the great violin show pieces demanded by modern audiences is extremely toxing on the nervous system of even strong adults. What, then, must be the effect of such a strain on the brain and pervous system of mere chil-Parents whose children show extraordinary talent for violin playing should see to it that their little bodies and brains are not overtaxed. If they are compelled to practice two or three hours a day they should not be subjected to six hours of daily school work. In such a case a private teacher should be employed for the school studies, for as a rule a child can do as much in two hours under a private teacher as in six in a public school. The child should have much exercise and be encouraged to play in the open air as much as possible, and should have abundant sleep and nourishing food. A noted violin teacher in Berlin will not accept young children for pupils unless the parents agree to put them to bed at 8 o'clock or sooner, unless on evenings when they are taken to a concert as part of their educations, and their general health is carefully taken with talented children, they will have an opportunity to develop to their full musical stature. If they show signs of nervousness and strain, their musical duties should be lightened until again.

ANSWERS TO VIOLIN IN-QUIRIES.

H. G.—By all sarabs unserve the bair of our bown after you are through sightle fauly a face bow after you are through sightle fauly a face bow paring. As now as the cowed up after paring as soon as the cite of the two loss its curve. It is to the bown loss its curve it is the paring th the Decembe it will not no of the hair tight.

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and infartile. Although thirteen years of age at the time I saw him, he might safely have passed for a boy of ten or far to the left. The effow of the left arm

must be deep with a unite the body of the childs, and that here the figure of the hand up never the stiffuge. I do not know and the stiffuge is to have been as the con-ception of the stiffuge is to the stiffuge of the stiffuge is the stiffuge in the stiffuge of the stiffuge is the stiffuge in the stiffuge of the stiffuge is the stiffuge in the stiffuge of the stiffuge is the stiffuge in the stiffuge is put at the meet on the of attitue. Every the contempt must be stiffuge and these studies are consistently must be stiffuge in the stiffuge of the stiffuge is the stiffuge in the stiffuge is contempt, studies. The cargo where the contempt must be stiffuge in the stiffuge is the contempt in the stiffuge is the stiffuge in the contempt is the stiffuge in the stiffuge is the contempt in the stiffuge is the stiffuge in the contempt in the stiffuge is the stiffuge in the stiffuge of the stiffuge is the stiffuge in the stiffuge is the s

m. 3. The notes of triplets are played some mass detached and sometimes sharred, according to the nature of the passage to be played.

gs in the nature of the possage to be played I. G. R.—The two most frequent comes of the control of the control of the control of driving the new across the string to a string to a control of the thin string separaty across the string. It is not the control of the control of the thin string separaty across the string. It also of control of the control of the control to the control of the control that the control of the control of the control of the control that the control of th

the end of the flagorisoned T., G.—In Part 4 of Servilles School of 2014 Technics, you will find recorden No. 1994 Technics, you will find recorden No. 1994 Technics, you will find recorden No. 1994 Technics, and the services of the servi

COFFEE vs. COLLEGE

Student Had to Give Up Coffee. Some people are apparently immune to coffee poisoning—if you are not, Nature will tell you so in the ailments she sends as warnings. And when you get a warning, leed it or you get hart, sure. A young college student writes from New York;

"I had been told frequently that coffee was injurious to me, and if I had not been told, the almost constant headaches with which I began to suffer after using it for several years, the state of lethargic mentality which gradually came upon me to hinder me in my studies, the general lassitude and indisposition to any sort of effort which possessed me, ought to have been sufficient warning

"But I disregarded them till my physician told me a few months ago that I must give up coffee or quit college. I could hesitate no longer, and at once abandoned coffee. "On the advice of a friend I began

to drink Postum, and rejoice to tell you that with the drug of coffee removed and the healthful properties of of all my ailments.

"The headaches and nervousness disappeared entirely, strength came back

"Better than all, my mental faculties

no course of study would be too diffi-cult for me" Name given by Postum Co., Battle Creek, Mich. plained in the little book, "The Road to Wellvillle," in pkgs.

Ever read the above letter? A new one appears from time to time. are genuine, true, and full of human interest.



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"TOURING MUSICLAND IN

FEBRUARY Din you ever stop to think of February as your month? It's Lincoln's month Washington's and St. Valentine's, too; but it belongs to music students as well. Come, walk along with me, and see what we can find in our music coun-

February 1 two noted teachers passed out of sight. Jadassohn, of Leipsic, died 1902. We know him by his theory and harmony books, and many know him as their teacher at the Leipsic Conserva tory. Sterndale Bennett, who taught in Royal Academy of Music in London, died February 1, 1875. He was a scholar who wrote big things that are highly finished and hard to play

Who can remember the Italian who

ETHEL: I know, Palestrina; 1594 Such a long time ago that a fog of legend has guthered around his name, but we know the effect of his genius upon church music, an influence that has reached to our twentieth century. Now comes February 3. Who can tell about the lad who came into being that day? Ben: It was Felix Mendelssohn, born

in Germany, 1809. I always think of sunshine and birds when you say Mendelssohn. Not that all his music is light and airy, but somehow he always seems to be sailing upon silver Here comes February 4, with Michael Costa, a Spaniard, born in Naples, and reared in London, a director note. I think everyone will recall

February 5. Paul: Let me. It was Ole Bull, born in Bergen, Norway.

"flaxen-haired Paganini," who played his own compositions beautifully, and who was wise enough to stick to them. His popularity in the United States was enormous. Here comes February 7. Let us remember the date by Wassily Safonoff, born in Russia, 1852 Like all Russians, he was an officer first and a composer afterward. He is well known in our country by his conducting and by his pupils, Scriabine and Lehvinne, Now comes February 8, a good date to recall because it gave us Victor Herbert, born in Dublin, educated in Germany, and drilled in America. His light operas are well liked, as is the more serious one called Natoua. Now let us jump from this genial Irish-American to Johann Dussek born February 9, 1761, a Bobernian planist, who was in high favor court. He studied with Emanuel Bach, and composed some good things If you want to practice real glittering finger passages hunt up Dussek's sona-tas. Who comes February 12?

Enrue: Please, Mr. February, it was It is said that he founded our present style of violin playing Very good. And what about Febru-

ary 13? JEAN: I know Wagner died, and so did

Two great lights in musical Europe Wagner died in Venice, 1899, and von My, my. Adal Doe't say that. Lescho-Bislow died in Cairo, Egypt, 1894, and tizhy and Lists were his direct descendanother great light came in that day.

Leopold Godowsky was born in Russia, February 13, 1870. A great pianist and aposer, and greater still as an arranger

of Chopin's Etudo On February 16 we can chronicle the death of Dr. Leopold Damrosch, in New York. To him we owe the beginnings of German overa at the Metropolitan. of German opera at the Metropolitan. All students know Louis Köhler and his two study books, op. 112 and 128. died in Königsberg this date, in 1886. Who can tell about an Englishman named German, who was born February 17,

PAUL: I can. It's Edward German. He wrote descriptive music for plays for a production of Henry VIII. I can play ome of these dances, too.



SCHUMET COMPOSING "THE SONG OF THE LAKE," Good! His music is always cheering

and refreshing. We must not overlook Glinka, the Russian, whom Liszt called "The Prophet Patriarch," He moved mong distinguished people, and counted Tolstoi as his friend. Now comes a sensational violinist, Paganini, born February 18, 1784. He was in some respects the greatest genius of his age, but his compositions are not remarkable for depth. It seems strange that Schums Liszt, and even Brahms, should have ed great works upon his therees Italian. Who can tell?

HENRY: It's Luigi Boccherini, born at Lucca, Italy, 1740. I can play his Minaetto; but of the other four hundred and sixty-six pieces he wrote I don't know a

That's not to be wondered at, Henry They were not deep in the true musical sense. Borcherini was a soldier of fortune, always poor and always hunting

February 20 gives us a trio of talent. De Bériot, in 1802, a Belgian violinist, who gave us the modern Belgian school of violin playing. Vicuxtemps, his pupil and disciple in 1820, and Emmy Destinn. inger, was born this day in Bohemia, Perhaps you will hear her some spoter so well known that he needs

Ann: I simply detest him and his old ants, and what would modern planism be without them? Carl Czerny, my dear, is like a tonic-helpful, stimulating and good for all of us. February 22 brings us to Niels Gade.

at Copenhagen, an intimate born 1817 friend of Mendelssohn and Schumann, His compositions are colorful and tinged with the Scandinavian folk-song. Hugo Wolf, the song writer, died February 22, 1903. He never knew the admiration that was given his work. He worked and suffered alone, dying like Schumann, with a broken and shattered mind Widor, the French organist, comes Eab.

ruary 23, 1845. When we go to Paris we must be sure to hear him play. All should know the next date. February 24 Many: Handel, Handel, I knew we could not forget him and the

Messiah, that is always given at Christ-There is still another composer for this date-Cramer, born 1771. not dislike J. B. Cramer. He gave us studes, to be sure, but they are beautiful little masterpieces-something like Mendelssohn's Song Without Words, Just remember, my dears, that they are also very excellent practice. We must record the death of the Irish poet who gave us so many texts for our songs-Thomas Moore, died February 25, 1852. What a delightful journey we've had through Melodyland in February!

SCHUBERT'S GREAT MODESTY. THEODOR his entire life Franz Schus-

bert was the most modest and unassuming of men. This is one of the reasons why his friends never seemed to realize that he was a really great composer. He was so plain and simple in all of his habits and desires that he seemed like any ordinary business man of Vienna. a matter of fact he was anything but a good business man. He never set any. good pustness man. He never set any-thing like the right valuation upon his brain products. Songs which are now, immortal were sold for little more than a few pennies. Music came so easily to him, and there seemed such a never him, and there seems such a move-entring supply of it that he undervalued his own ability. Not all of Schubert's songs, however, were successful, and there can be no question that his publishers occasionally lost money upon some of his

It is said that his famous song, Hark-Hark, the Lark, was written upon the back of a bill of fare in a summer gar-The story runs that Schubert and den. The story tons out octobers and his friends were lunching together and he happened to hear the sweet notes of the skylark singing far above their heads This instantly suggested a melody to Schubert and he recollected Shakespeare's Schunert and he reconscient desire openies lovely words Hark, Hark, the Lark. He sketched out the fune and in less than four hours the great masterpiece which is heard in concert halls all over the world thought so little of it that he could see little difference between this song and the dozens of others he was turning our

Schubert desired to meet Beethover but his retiring nature prevented him from forcing himself upon the older master with the greater reputation.
Beethoven knew of Schubert, but saw 80 little of his work that he had no means of appreciating it. Finally, during his last illness, Beethoven happened to read one Schubert's best known compositions, of Schuperts that sent for Schubert and lade him come to his home at once, There Beethoven told him that he saw in the younger man the making of one of the greatest and most loved person

I'm proof against that word "failure" I'm proor against that word trainere. Fre seen behind it. The only failure a Per sent behind it. Inte outly tailure a man ought to fear it failure in deswing to the purpose he seer to be best.—George Gilder.

**Principal (white-pering): "Careful its is a temperate school. Say Full Common files."

A VALENTINE MUSICAL Our club of twelve girls gave a Val-entine Musical last year that was a decided success. Everyone said "Oh, there's so little Valentine music; how can we After a thorough hunt we decided we had an abundance of material to use, and

we used it, too, from the first grade up. and everyone played, and everyone had a good time, and we spent less than six Valentine affair is the easiest to make odd, pretty and attractive at small expense. Use red cardboard hearts of all sizes and in profusion for the decorations. Have all the club members dress in white, with trimmings of small red hearts. As favors use stuffed paper

hearts with golden darts. When our members and guests had arrived our leader handed us heart-shaped booklets, and told us to make as many words from Handel, Paganini and Mendelasobn (three February musicians) as was possible. She gave us fifteen minutes. After all the words were counted the winner received a prize of a heart-

shaped apron. Next, our leader told the guests that in the rooms downstairs were hidden hearts. There was a scramble, and the one finding the most was rewarded with a box of candy hearts.

Then came our musical program. The girls in white, with the trimmings of paper hearts, looked very effective 35 they sat around the piano.

PROGRAM.

Piff-Paff (from)
Piff-Paff (four hands). Engelmann
Sences of Hearts
Queen of HeartsLage
Tearing Bechter
Streetheast. Von Wilm
Piacican ex. Lindsay
The Flatterer Cadman
Chaminade



SCHUBERT'S MEDIUG WITH THE DYING SECTHOUSEN.

After we had finished the program two little girls, dressed as Cupids, passed the refreshments, consisting of heart-shaped ice cream bricks and wafers. At ten the leader read a telegram from Dan Cupid," who removed us to lunt for the February musicians which were hidden all over the house. Tiny arrows of red pasteboard, pinned on the walls and pasted on pictures led the way to the composers. The winner received as a favor a silver vanity box. And we all

voted this the best party we had ever had Singing Teacher: Now. children give us Little Drops of Water and

MOZANT wrote music quite as other people write letters. He wrote songs or his friends as he would write in their autograph album, he cared not what became of them. Many of his pianoforte works were composed for his pupils, Allegros, Rondos and sets of variations were turned out for the occa-

Grieg tells that one time, when he mas in Vienna, he saw the MSS, of the minor concerto for piano. "In the D minor concerto for piano. Mozart was in some way other interrupted in his writing. When he again took up his pen he did not continue where he had left off. A piece, a new finale, the one which we all know!" We see from this that there was no laborious search for the

lost thread Mozart has been likened to a beautiful Greek faun, who danced upon the music stage of life with a lightness and grace never equalled before or since. He gave with a lavish hand from a scemingly inexhaustible store. He was born as Haydn was winning his first success. During his short life of thirtyre years Cherubini, Beethoven, von Weber and Meverbeer came into the world, and Handel and Gluck were

taken out of it. His genius was so transcendent he scarcely needed to borrow from those who had preceded him, though he gave abundantly to all those who followed

THE STORY OF MOTHER

GOOSE. BY C. A. BROWNE.

WHAT a census it would be if they could all be counted-all the babics that have been rocked and sung to sleep with Mother Goose's melodies! We never think of her as being a real, live, person-which she truly for she belonged to one of the old wealthy families of Boston, where she was born, and where she lived for many long, useful years.

The name of her eldest daughter was Elizabeth Goose. And on the 8th of June. 1715-just sixty years before the Revolution (almost two hundred years Elizabeth Goose married tiow)-this very capable and industrious printer by the name of Thomas Fleet. oung couple were united by that celebrated old Puritan minister and witchhater, Cotton Mather.

The first baby that came to the Fleet house was a little son. Of tourse, Mother Goose, like all good grandmothers, was perfectly delighted. She spent most of her time in the nursery. Even when she went about the house on other duties, she was constantly singing, in perhaps not the sweetest of voices, the old-fashioned songs and ditties she had learned in her own youthful days. It annoyed the whole neighborhood-it was particularly harassing to Mr. Fleet, for he was a man who was fond of being quiet. He laughed at the poor old bdy, and poked all sorts of fun at her, but it did no good. She loved that little grandson so much that nothing else in the world mattered.

So Mr. Fleet found that he would have to submit; but he was just shrewd snough to make good use of the disself that he might collect all these thymes and melodies as they happened to come from the lips of his good mother-in-law, as well as any others

THE WAY MOZART COMPOSED, of the same kind that he could gather from different sources; then, being in the printing business, he could easily publish them for the benefit of the

world. Following out this scheme, he soon ought out a little book with the title of "Songs for the Nursery; or, Mother Goose's Melodies for Children." Printed by T. Fleet, at his Printing House, Pud-ding Jane (which is now Devonshire street), 1719. Price, two coppers. This title was meant as a jibe at his mother-in-law-the too fond grand-mother; for Mr. Fleet was one of those sharp-tongued, witty people who are willing to make game of either friend or foe, if only they can provoke laughter at some one else's expense

CHARLOTTE'S DAY.

Terracoutterove: She hurries to school Allegro, con fuoco, Studios "Math." first hour, Adagio sostenuto. She cats bon-bons at recess Attacca subite And talks to Charles, She walks home to lunch Piu gaimato, ma non troppo; And practices half an hour She looks at the clock Con moto, It's only quarter past, Kate's coming down the street Presto alla tedesca.

She closes the piano Allerro vivace. Charles joins them, -con tutta forza. They play tennis Presto ogitalo. Charlotte forgets her music lesson, Miss Marsh telephones, Charlotte's mother scokls, Risoluto.

Charlotte promises.

Plaintivo.



THE NEW PRESSER BUILDING From photograph taken January 1, 1912

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

ale els (i) els Mail Order At foot of column Music Buying.

next to Publishprint an etching of our new building. ten-story, fire-proof addition to our present building and immediately back of it, connected by bridges and a tunnel. It will be seen that the building is exteriorly finished and it will be possible for us to occupy some por-tion of it about the time this issue reaches our readers.

Our business is that of a mail-order music-supply house and there are a number of reasons why it is very much to the music teacher's and music school's advantage to place all, or the greater part of their orders through this house. We might first say that the new building will furnish us with such accommodations as will make it easier and more convenient to fill ders promptly and satisfactorily. Our business during the current season shows a very consistent gain.

There are few music houses that arry a stock large enough to supply the needs of even the ordinary teacher, it is therefore advantageous to buy by mail from a house that carries such a stock as ours,-perhaps the best selected, if not the largest of any

in the country. Every order is attended to on the day it is received up to the last mail in the afternoon. It is surprising the radius of the circle that is taken among points that can be reached by mail within twenty-four hours and again the immense radius that can be reached within 48 hours.

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any line of educational work. \$500 Prize Offer We desire to for Vocal Comimpress it on those interested positions.

the closing of the Etude Vocal Competition has been advanced to March number of manuscripts from all quarters betokening a wide interest in the competition. During the next two months we expect to receive many months we expect to receive many composers and singers. The biogra-

be judged with the utmost care and all will receive equal consideration whether the composers be known or unknown. Any composer may be repre-sented in any or all classes and by as many songs as he may see fit to sub-All unsuccessful manuscripts will be returned to the sender just as soon as possible after a final decision has been reached. A complete schedule of prizes and conditions will be found in another

column

Introducing The We have invari-Etude Where It Will ably found that do the Most Good. one of the very best times of the ear for the teacher to introduce THE Erune in musical homes is in February, The holidays are well over and pupils are at the height of their best work. Musical interest is at its venith. Then I four words to the parent will bring him to realize that a paper like Tun Eruse is the force most likely to maintain that interest throughout the year. The best tencher on earth cannot supply at the supplementary points which The Frone mphasizes. A musical education without these points is only half an education. In very many cases THE ETUDE is just as essential as the lessons themselves. So convinced of this are many teachers that they put a subscription for THE Errore upon the first bill when they receive a new pupil. The Evene is just as vital to the pupils' success as the compass is to the navigator. It is not extravagant to say that the trachers who introduce THE Erune consistently and regularly will enjoy their work much more and resp larger financial benefits. The best way to make a start is to make a thorough canvass of all of your pupils and ascer-tain which ones do not take THE ETUDE. Then send us a list of these names We will send sample copies at once to the names you select. With this intro-duction the teacher should have little With this introdifficulty in securing a subscription, On another page we give a list of the valuable premiums which may carned by securing subscriptions. Remember, a regular subscriber pupil is far better for the teacher's interests than the one who only gets a copy occasionally. The regular subscriber gets the Summer issues which keep up the interest through the vacation season. We have several special plans that help teachers and Erron friends obtain subscribers from among pup and music lovers. We shall be gl to send full information upon request.

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phies are told with all the essential facts retained and all the chaff left out. Leather bound copies may be had for We have in one-

Engley Services paration a new for Synden cohool for Sunday schools, which will be tor Sunday-senous, which will be ready early in February. Last year we had a very fine and successful Service entitled "Dawn of Hope." This last named Service is also available for this year. Our Christmas Services both this year and last were flattering successes. The new Easter Service will be a particularly good one; bright, cheerful and brilliant, a collection of choruses, readings and appropriate recitations

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Few people realize to what a great extent the work in city offices and busine places has been simplified and lightened by various contrivances devised or inhe regretted that music teachers are backward in many things. We still have the lesson "pedlar" going from house to house, although, happily, the number is on the decrease. The studio or music room is a necessity to efficient work. Music and books are then at hand when needed. The room dedicated to musical work, adorned with nictures, equipped with piano, music cabinet and books, grad-ually acquires an "atmosphere" which, in itself, has a decided value to those who enter it for instruction, and this is really beginning to be recognized. A musical dictionary, a musical encyclopedia, and a few other hooks of reference, a metronome, two or three musical magazines, the catalogs of the leading publishing houses, are all necessities in a well equipped music room, and may usually be found there, but there are some thoughtless enough to ignore them. The best

work cannot be done without them, There are several accessories, however, that might be added to the teacher's studio, which, while they can be done without, and while they perl.ps have no direct bearing upon the pupil's progress, are yet helpful, useful and, if nothing else, they import a business-like aspect to the teacher's activities

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First of these is the typewriter. Now, whether a teacher should use a writing machine or not is merely a personal mat-The fact is, however, that the type written letter looks more business-like and. moreover, such a letter is much more likely to make a good impression, and tion than an untidy, illegible scrawl. A machine is easy to manipulate, and can be bought at almost any price from ten

dollars up. A duplicator of some kind is a very useful adjunct to a studio. It would save much printing. Notices, programs, etc., can be reproduced in any numbers. On the hektograph, which anyone can make for a few cents, colors can be used, and really artistic work done. Every pupil should have a great deal of practice in writing at intervals of all kinds, and espe-

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As with all books with a practical nim, it is impossible for the reviewer to tell by mere reading whether the exercises given are really valuable. Such exercises, particularly in the study of the voice, must be carefully tried out in actual practice. This book, however, impresses us with its common sense and there is no question that the reader will learn much regarding tone and its Itivation, pronunciation, public speak ing and stage deportment. The book is probably of more interest to elocutionists than to vocalists, but in this day when elocation in singing is coming to be recognized as a real necessity, there is a field for a book of this kind.

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Franc Lists and His Music. By Arthur Hervey. Published by the John Lane Co., New York, N. Y. Price, \$1.50; postage 10 cents.

Liszt was a diamond with many facets, and this little book of Mr. Hervey, though only 176 pages long, gives a very comprehensive idea of the versatility of the great master. The first chapter consists of familiar biographical matter, the second of his aims and ambitions as an artist, "The Musician and the Man." After this his compositions are treated with more detail. His literary works, correspondence and personal influence are all adequately treated. Many quotations from the music of Liszt brighten the pages considerably, though the style throughout is readable and obviously the work of

The Philosophy of Music. By Halbert Hains Brittan. Published by Long-mans, Green & Co., New York, N. Y. Price, \$1.35 net. The principles of Musical Æsthetica

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Dr. Henry Coward, the Psonger Charusmaster. By J. A. Rogers. Published by John Lane Co., New York, N. Y. rice, \$1.00 net; postage, 8 cents

The story of the boy who began life s a "bencher" in a Shelfield cutlery shop, and rose to be the chorus-master of the most famous chorus in England the home of choral music, is of overwhelming interest to all who are studying music under disadvantageous circumstances, and cannot fail to be of interest to others besides. English read-ers will be proud of this sturdy Yorkshireman and his stubborn plodding An extract from the book and a lengthy account of the career of Dr. Coward has found a worthy place in the "Self-Help" issue of Taz Eruze,

Two Hundred Opera Plots, by Gladys Davidson. Published in two volumes by the J. B. Lippincott Company, Philadelphia, Pa. 447 pages, 16 portraits of opera composers. Price, \$2.50 the set, two volumes.

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at La Scala, Milan. "He (Puccini) tells an amusing story of a little incident occasioned by the flasco, which he says, brought him at least some little consolation, and atoned for much disillation. A bookkeeper at Genoa, an ardent admirer of Poecins, indignant at what he considered the outrageous treatment-for it was nothing else-meted out to his favorite composer, went to the City Hall to register the birth

went to the City Hall to register the birth of a daughtr. When the clerk asked the name of the child, he replied, 'Butter-fy,' 'What' said the official, 'do you want to brand your child for life with the memory of a failure? But the father persisted, and so as Butterfly the child was entered. A little time after this Puccini heard of the incident, and rather touched with the simple devotion, asked the father to bring the child to see him. On the appointed day, Puccini looked out on the appointed day, Fuccini soused out of the window and saw a long stream of people approaching his front door. Not only did the father bring little "But-terfly," but, as in the first act of the opera from which her name was derived, opera from which her name was derived, her mother, sisters, aunts, uncles, cousins, as well—in fact the whole surviving members of the genealogical tree. Puc-cini laughingly said at the end of a trying afternoon that it was the most trying reception he had ever held."

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tion that a large number of people are

only dimly aware-if aware at all-that music can also appeal to the reason, and

that its laws are quite as necessary as

the laws of grammar. Failure to realize

this is the cause of much sentimentality

in musical matters, and is really inexin musical matters, and is reasy tnex-cusable among music teachers and students. In his book on Touch, Phras-

ing and Interpretation Mr. Alfred John-

With a teacher, above all people,

gueness or cant, either in himself or

tolerated. His business is to learn, to analyze, to understand clearly, and to

present the result of his knowledge and

which will not alone be clearly understood by them, but which will also appeal forcibly and effectively to them. The

noticing and encourers to them. The analysis must be clear; the expression must be lucid; the appeal must be forcible. Such a systematic method

among teachers would go a long way

towards lessening the prevalence of cant, by bringing upon its ignorant users the

ridicule of a public sufficiently to prevent

Fear is an acid which is pumped into

nalysis hefore his pupils in some form

stone makes the following remarks:

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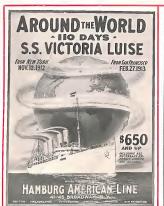
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